

That's Muscle Control

by

Ed Jubinville

- **WHAT IS MUSCLE CONTROL?**
- **THE KNOW HOW OF MUSCLE CONTROL**
- **HOW YOU CAN LEARN TO DO THE BICEPS MUSCLE DANCE, ETC....**
- **WHO IS THE WORLD'S GREATEST MUSCLE CONTROL EXPERT?**

O V E R

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FOREWORD

In 1921 a loaf of bread was 5¢ and the movie "The Kid" with Charlie Chaplin and Jackie Coogan was released. Albert Einstein arrived in New York to lecture on theory of relativity. Boxing match broadcast in U.S. was first sports coverage and Henry Ford sets record turning out 4,072 cars in a day. Indianapolis 500 was won by Tommy Wilson in a Frontenac racer at 89.6 MPH.

20,000 children die yearly in automobile accidents. Eight million American women hold jobs. Enrico Caruso the most famous tenor in the world died and Roy Campanella baseball star was born. Babe Ruth of the Yankees baseball team hit his 59th home run to end the season. World famous heavyweight Olympic lifter John Davis was born.

A little background on myself. Born in Chicopee, Ma., Nov. 1, 1921. My parents moved to Holyoke, Ma. two weeks later — only four miles away. My parents' parents came to this country from Canada and moved to Holyoke at a young age. I spoke English and French and educated in the local parochial schools.

Believe me with nuns teaching in parochial schools, my knuckles bore bruises from the ruler each nun carried. This was the result of misbehaving. The nuns were strict but you did learn while in school. They were fair at all times.

I went through the 1929 Depression. Believe me it was tough on my parents, we had the bare necessities and it was the same with all my friends. We couldn't eat between meals, no food. You don't have to wonder why today's kids are tall and big — they eat all the time. Families stayed together all the time, none could afford automobiles. Yes, we were happier in a sense. But they weren't the good 'ole days. Today we have automobiles, TV, VCRs, food, airplanes, etc. We could lose all this if you aren't ready to fight for FREEDOM in this country.

I had a good childhood, I was brought up with discipline and respect for older people. To this day I still miss my parents. I have three sisters and one brother, all living and we keep in touch with one another.

As a young boy I had chicken pox and all other children's diseases. Before my teens I had inflammatory rheumatism in my ankle and knee joints — believe me I suffered and to this day I still remember how bad it was.

My mother brought me to a doctor for a physical check-up — seeing how skinny I was the doctor talked to my mother at length and advised her to buy a newspaper route. The doctor figured the exercise would strengthen my legs and put meat on them and maybe help my rheumatism get better. It did help and believe me this doctor was ahead of his time suggesting exercise.

I joined the Holyoke Boys Club when I was fourteen years of age; I joined classes in boxing. Up to that time I was always fighting in and out of school, I guess it was to prove I was no sissy despite my frail body. Now I was learning the art of self defense, etc. . . . I wouldn't fight any more — this changed my out-look on life. I didn't get much bigger physically but it was a start, I weighed one hundred and three pounds soaking wet, wow.

Living near the Holyoke Valley Arena, this is where Marciano had his first professional fight. Willie Pep and many other boxers got their start here. On Monday it was fight night and Wednesday wrestling night, the best at that time wrestled here. I lived two blocks away and needless to say my friends and myself sneaked in to see the athletes in combat. This is where I was impressed with well-built men and raw strength.

Early in 1936 per chance I bought a magazine that would change my life forever. *Physical Culture Magazine* published by Bernard McFadden purchased in a second hand book store. I couldn't wait to get home, opening the magazine I read a story of the legendary Eugene Sandow. I was so impressed and inspired that I went to the book store the next day and purchased every copy of this magazine in stock at 5¢ each. In fact that day I used bricks to do some exercising, that's being Gung Ho.

The owner of the store understood my interest in physical culture; his son, Armand LaMarr owned the B-6 Weightlifting Club. Arrangements were made to meet Armand so that I could obtain a membership in his club. Looking at the young boy standing in front of him, Armand was dubious about allowing

me to join the club. After repeated persuasion on my part, Armand finally consented.

I began training in earnest. After a few workouts, discouraged with my ability to "work up a good sweat" like I did when boxing, I wanted to quit. Armand insisted that I give weights a fair trial and stick with it a while longer. Reluctantly, I continued training.

Soon the inflammatory rheumatism that I suffered with for a few years subsided. I began to gain weight and strength; my body began to take on muscular shape. I was very happy to see these results, I was hooked on weight training.

My first glimpse of muscle control was the day that I happened to see Armand doing the trapezius isolation and the biceps dance. Fascinated by the muscles as they danced and squirmed I asked him to show me how to do these controls. Armand, a true teacher and gentleman gave me instructions about how to perform the controls. After a few days of patient practice — I mastered the controls. In all honesty, they were not that impressive because of my lack of large muscle size. But I had taken my first step towards muscle control mastery.

Encouraged I began to read every book I could find on the subject of muscle building and physical training. I discovered a few hints of muscle control in Mark H. Berry's two books, *Physical Training Simplified* and *Physical Improvement*. After what seemed like endless hours of practice I added a few more controls to my arsenal.

In October 1938, a local playground held a sports show and I was asked to perform. After pressing and snatching 90 lbs. I clean and jerked 125 lbs. This style of lifting is used in Olympic lifting, now they no longer use the press lift. Then I performed every muscle control I knew, I did biceps and triceps dances, abdominal and trapezius isolations and abdominal roll controls. For this mediocre exhibition of muscle control I received a wonderful ovation. This response gave me the motivation to continue practicing my controls with new enthusiasm.

In the recesses of my mind I always wanted to be the best in the world. I even bought a second hand book of the human anatomy so I could know more about the muscles we have and

how they are attached to bones, etc. . . . I was back in the Holyoke Boys Club, there were a few weights and a bar that were not being used. I asked for permission to use the same — it was granted. I started a weight room in the club and had a few boys who would exercise with me. As you probably know, I was known as a muscle head, muscle bound and other names. That is when I started doing contortionist work as well. Gradually I became known and performed at various physique contests, variety show, minstrel shows, etc. . . .

After graduating from Rosary High School I got a job in a rubber plant making tires for automobiles in 1940 at \$1.50 an hour. Was laid off and got a job in a stationery paper mill at 40¢ an hour and was married in 1941 — as you know money was no object, love conquers all. Of course this is a fallacy, I had to get another job, picking pins in a bowling alley and exercising as well.

I have nine children, now all grown up. The joke has always been no muscle control there. I could write a book on my children, etc. . . . the life long love I have for them.

As others I was drafted and in the army, I was on Okinawa and returned home in Jan. 1946. While on the Island right after the war ended I made a makeshift gym and trained daily. Used tank springs, small wheels, etc. . . . for weights. I performed on the island with various outfits stationed there, always muscle control.

Back training in the Boys Club we put on the first Mr. Massachusetts contest there Nov. 3, 1946. Of course I did muscle control.

In the late 1940's I wrote to Ben and Joe Weider and described my muscle control act, etc. . . . In a few days I received an invitation by mail to do my muscle control act in Montreal at the Canadian I.F.B.B. Physique contest. My display of muscle control impressed the audience, Ben and Joe invited me to come back and perform in the I.F.B.B. physique contests in Canadian cities, Sorel, Three Rivers, etc. . . . For a few years I returned to Montreal to perform. We became good friends, they took me to their parents' home, etc. . . . we had good times and I made many new Canadian friends.

Joe put my pictures on the cover of *Muscle Power Magazine* and article on myself inside. From then on I gradually became known as a muscle control artist.

I have been doing muscle control exhibitions since 1938. At one time I included weight lifting stunts and contortionist work, even bottom man in hand balancing.

I was the originator of the first male pin-up calendar — first issue was 1950, black and white photos and sold for \$1.00. Since then others have come out with their own physique calendars, I discontinued mine years ago.

When I first started manufacturing weight exercising equipment I had a partnership with a friend — we broke up and I continued making weight training equipment.

In back of my mind I always thought of the young man who had very little money to spend, this was the reason for low priced equipment. Every unit I made was not fancy but functional. To this day buyers can't believe the cheap prices and wonder why, the reason: a family affair and we worked hard. I did this for twenty-five years and then retired in 1985. Now others in the family run the business. Of course you can buy higher priced equipment and still at reasonable prices.

At one time I made equipment for Joe Weider and Dan Lurie and shipped to their customers.

Many of my ideas have been copied worldwide. I never patented any of my units. I always stressed "All steel welded for greater strength and bound to outlive the buyer." I always feel good when I go to see a gym and see my equipment being used, this is pride.

In the early fifty's during the summer season at the Mt. Park Amusement Center in Holyoke, Mass. I was the director of the three Physique Contests, of course to break up the monotony I had all kinds of strength contests, arm wrestling, etc. Some are: Bench Press with 50 lbs. over bodyweight (this has been done nationwide), Chinning, floor pushups, double bodyweight dead lifts for reps. etc.

Pumping Iron was started here at Mt. Park. Some of the best built physique men in the country either competed here or were guest posers. Among them: Frank Zane, Harold Poole, Franco

Columbo, Mike Katz, Arnold Schwarzenegger, Lou (The Hulk) Ferrigno, etc.

I was the director for 31 years, and to top it off there was no admission or entry fee thanks to Jay Collins the proprietor.

At one contest we had seventy-two entries, this all started before the physique craze and women competitors. Once in a while I meet people who want to know if we have competition at Mt. Park in the summer.

For four years I held the strongest men and women in New England contest which comprised of six states, Maine, Vermont, New Hampshire, Mass., Conn. and Rhode Island.

In the past and present I have judged and refereed, Olympic Lifting, Power Lifting, Arm Wrestling and Physique contests. At this time I am competing in power. In my age group — 66 to 69 years, I hold all the records in ADFPA — this is a drug-free association. I competed in all the above sports.

In 1981 five days after the New England's Strongest Men and Women contest I suffered a stroke. Why it happened my doctor doesn't know. I imagine it's all the stress of running a business, going to contests, etc. . . . took a toll on me. It's funny when you are in good physical-shape you figure nothing can happen to you — but it did to me. Murphy's law I suppose. I had the use of my body, but, I couldn't talk, write or read. I could hear and think but when I tried to talk it was gibberish. This is frustration. Gradually I came back mentally but it took a long time.

I gradually improved but I am the only person who knows this. Within two weeks I was home again. I started walking and afraid it would happen again, just took it easy. Two hundred yards was a lot for me at first. In my basement gym I managed to dead lift 100 lbs. and it felt like a ton. Like all stroke victims you cry when you see friends, etc. I was determined I would get in good physical shape again and do muscle control at shows. Well I did and then decided I would start powerlifting. Now I compete and really train hard in body building as well. At times you ask yourself am I nuts at my age, but then the results are the fruits of my labor. At present I weigh

146½ lbs. and dead lifted 352½ lbs. in competition, when there's a will there's a way.

All these years I always found ways to weight exercise and calisthenics. I used awkward steel bars, steel balls, junk yard steel plates, regular weights, etc. Always had a home gym and at one time I opened with two friends two different gyms. For fifteen years I had exercise classes twice a week. I've performed on TV, athletic shows, etc. This will give you a rough idea of what I did in life. Some of my friends have told me I should write about myself a bit, hope I didn't bore you, the reader.

A few plaques in my den which remind me of days gone by:

Certificate of Merit from Ben Weider, I.F.B.B. President 1965

Natural Body Building Hall of Fame, Utica, N.Y. 1982

New England States Hall of Fame in Power Lifting 1983

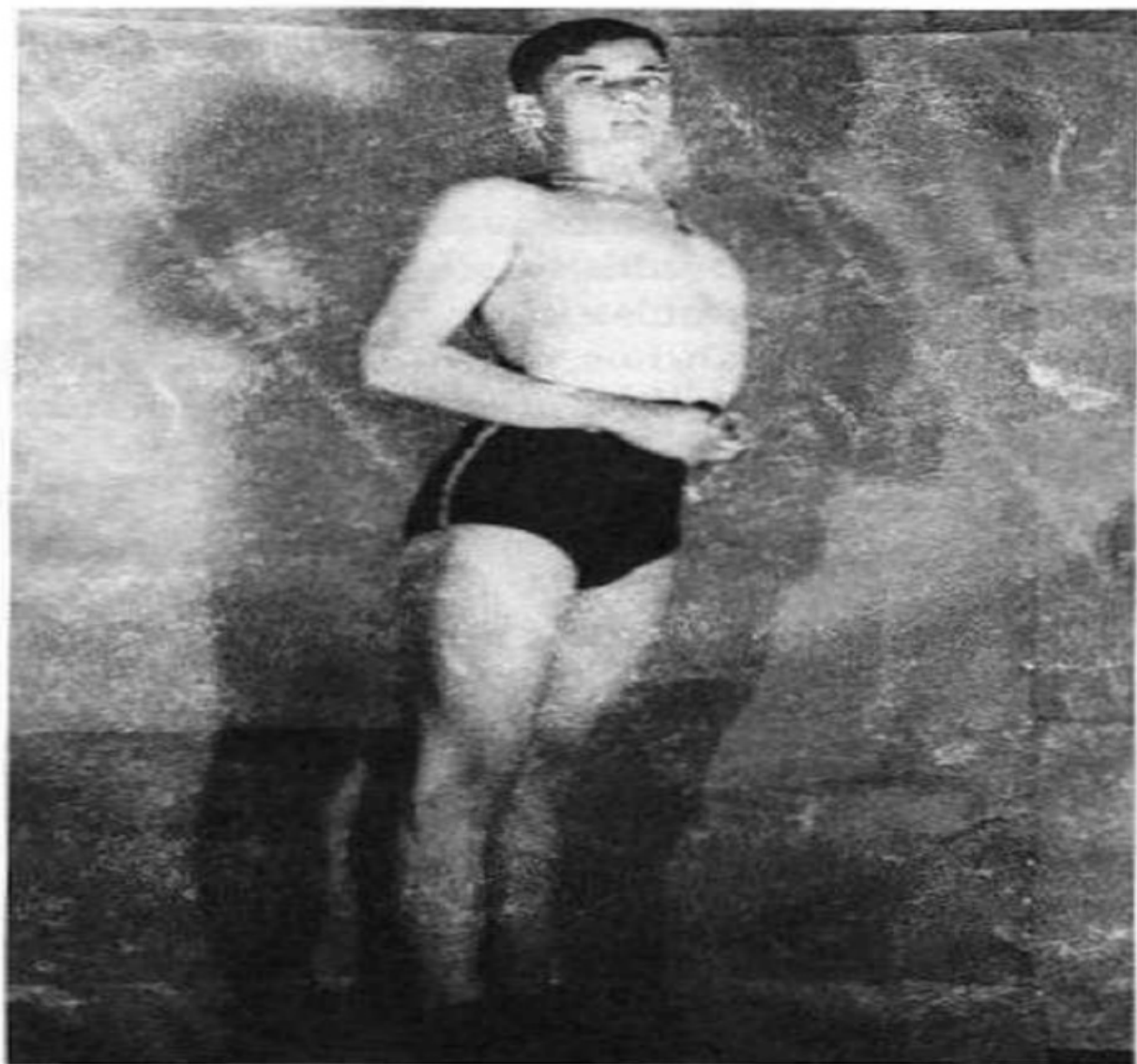
Holyoke Boys Club in appreciation for your unselfish
dedication 1984

AAU Physique Hall of Fame 1985

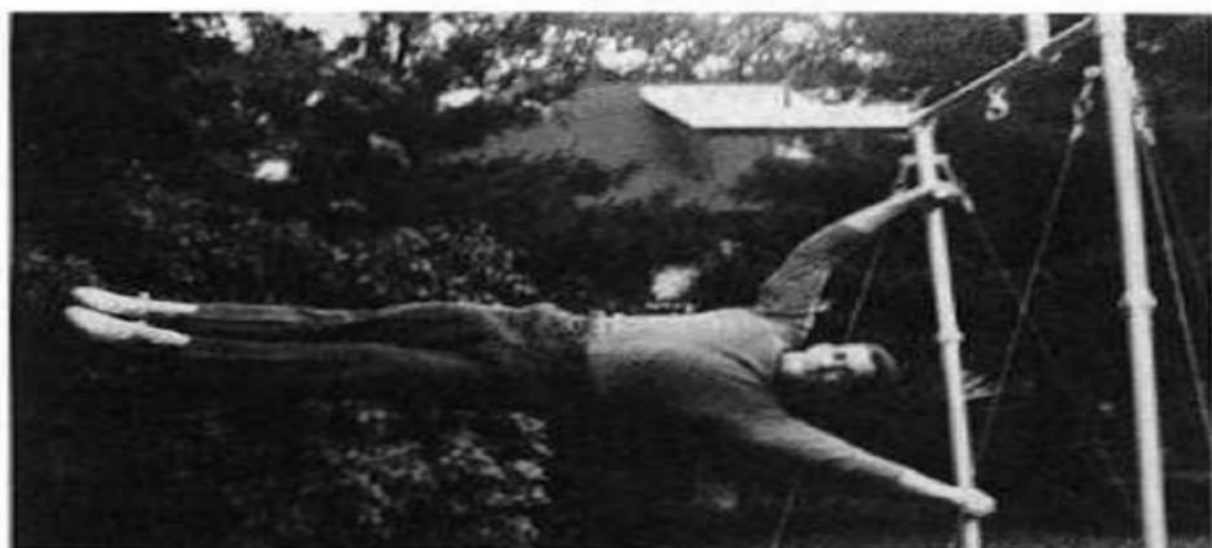
In appreciation of running the Strongest Man in New England
competition 1981 - 1985

I.F.B.B. 1975 Team Award South Africa

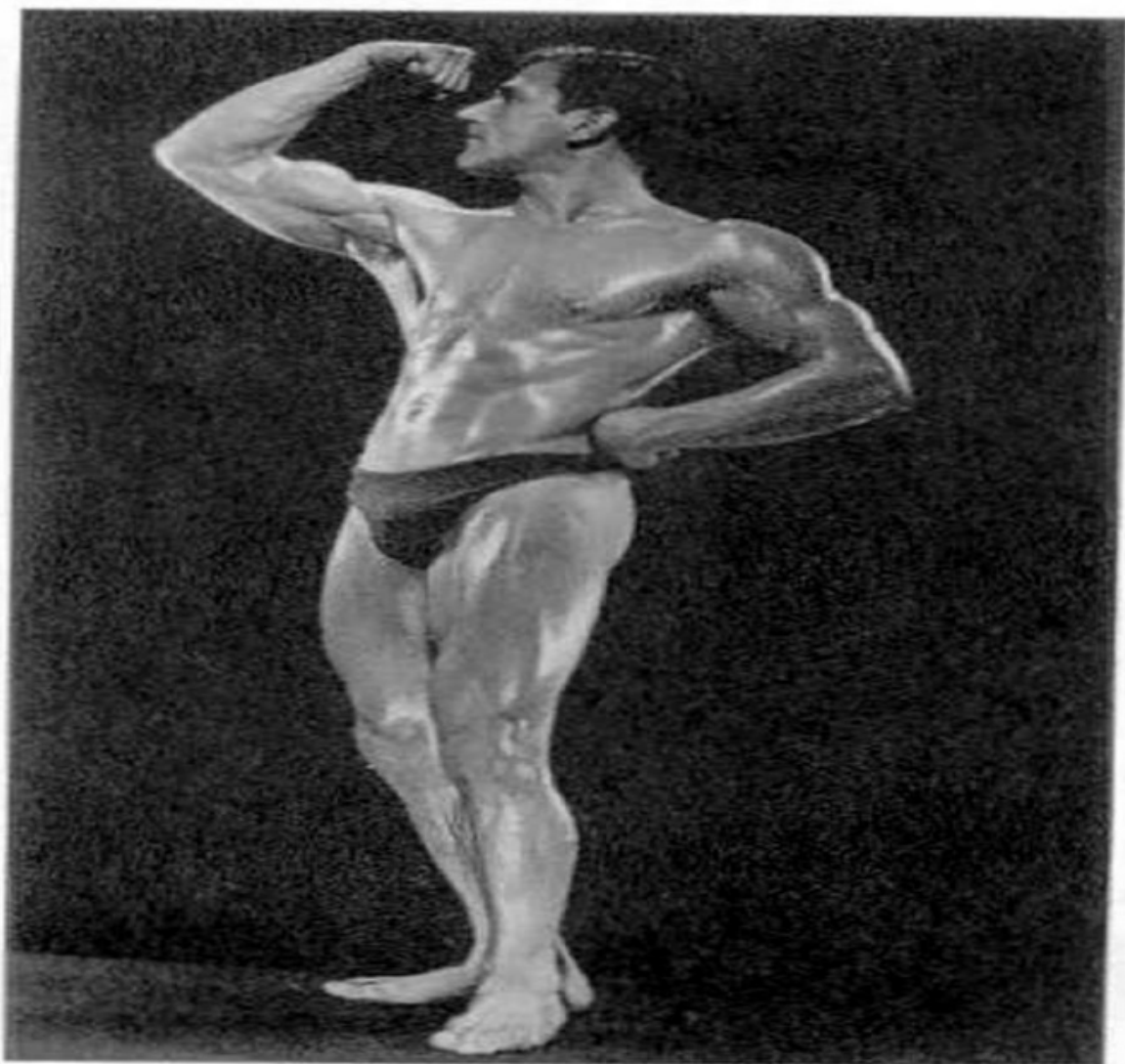
American Armwrestling Association, Chairman, Ed Jubinville,
by Bob O'Leary, WAWF

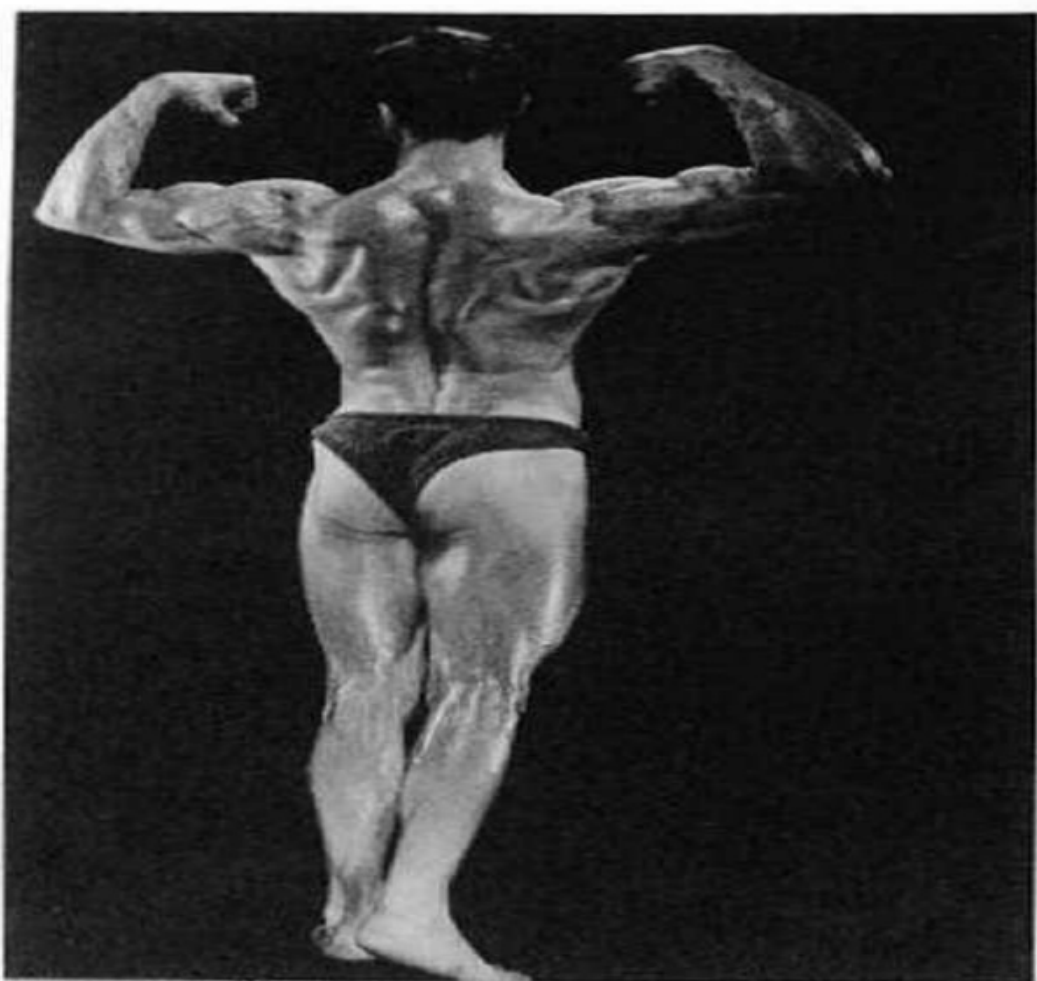


Ed Jubinville, Jan. 29, 1937



Ed doing what is known as the flag.





Ed Jubinville photo taken in early 50's, 5' 8", 160 lbs.



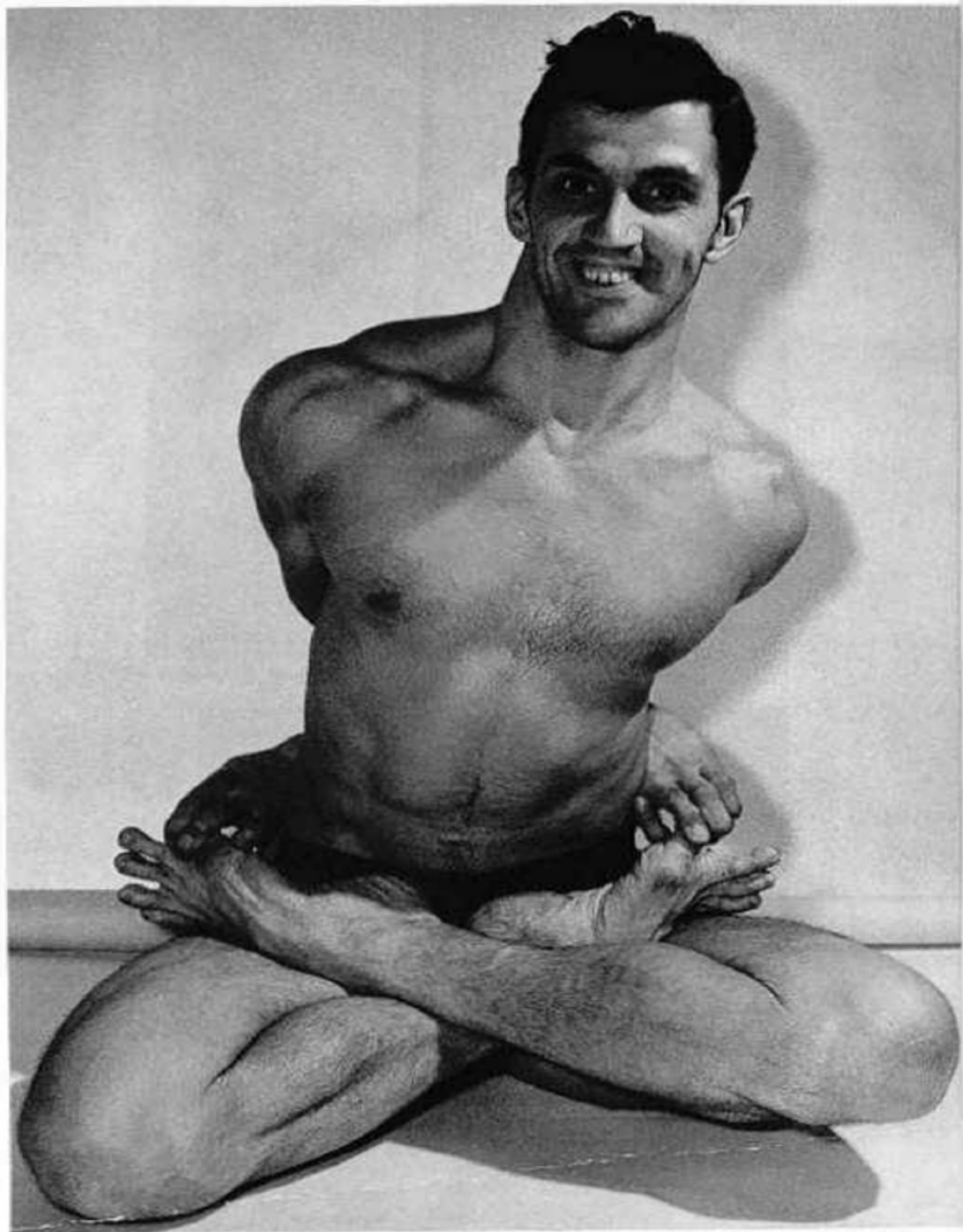
Dec. 1945, Okinawa



Ed, Art Dion



Ed Charron, Myself



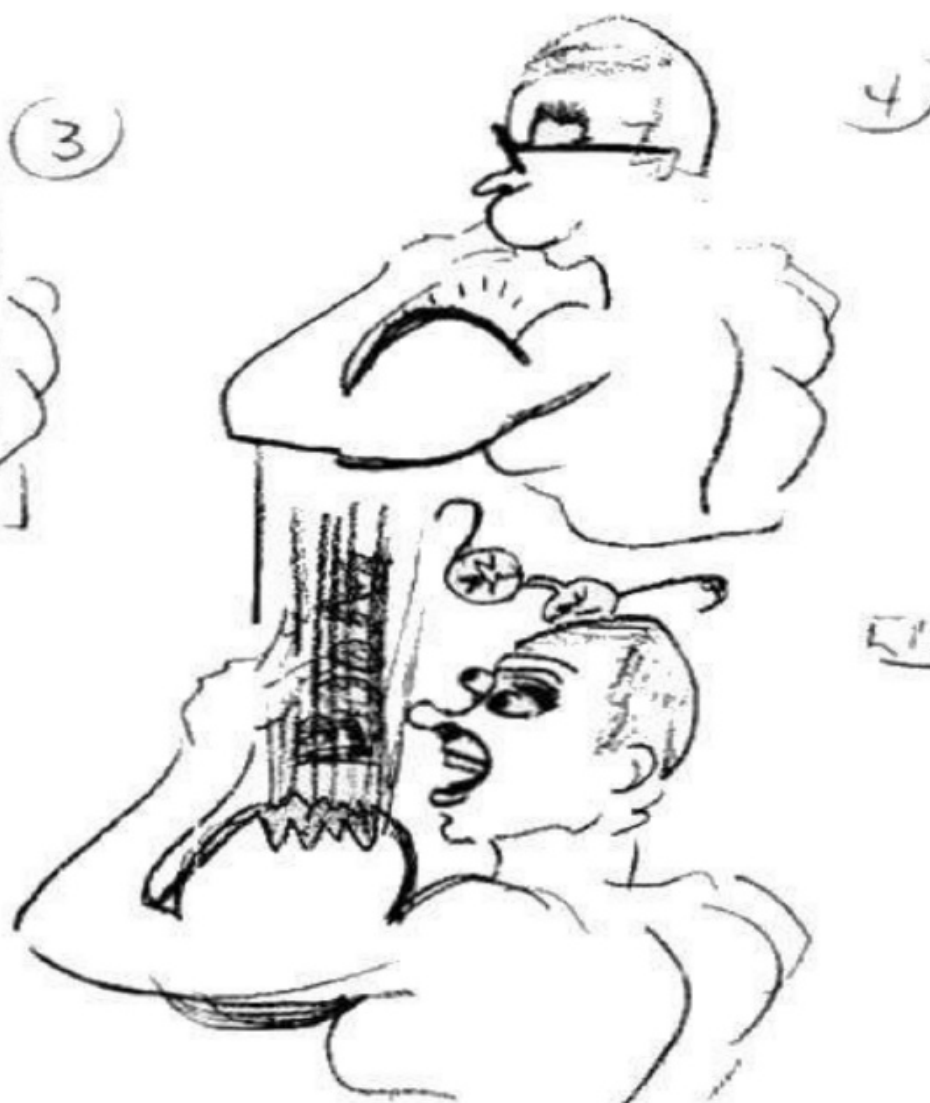
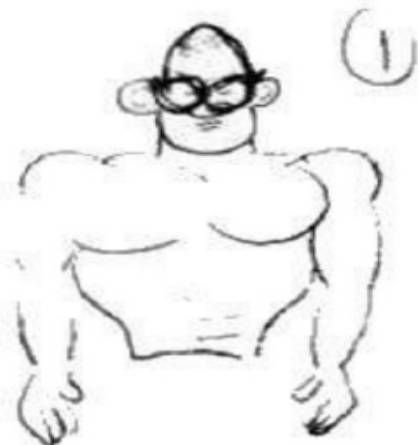
Ed Jubinville in early 50's. Besides doing muscle control also did contortionist stunts. At that time any person who used weights for exercise was told by the media "you will become muscle bound." This was refuted when I did muscle control, contortionist stunts and overhead weight lifting, etc. . . .



Ed Charron, Myself



The MUSCLE CONTROL



At one time I wore glasses — a friend of mine drew this cartoon and gave it to me.



Various Write-Ups in Magazines and Newspapers

Ed Jubinville of Holyoke, Massachusetts gave a tremendous Muscular Control Act to a very patient audience and he delighted them no end as they stayed to the very last minute. He kept the audience in stitches and they were pleased and delighted with the whole show.

* * *

Have you ever seen Ed Jubinville do his muscle control act? There are not as many muscle control acts as there used to be but Ed has one of the best there is. While in New Jersey a while back we saw Ed go through his act and it is a splendid act. He has complete control of his muscles and if you get a chance, you should go and see him some time. Ed is not a young man anymore but he still has complete control of his muscular system.

* * *

No strength show is complete without the personal appearance of that world famous top notcher — a man whom every body admires not only for his symmetrical, powerful body, but for his winning personality — none other than our beloved friend and pal, Clancy Ross. Yes, he too was there. His outstanding popularity was felt keenly when his name was mentioned by the M.C. The thunderous applause that followed his appearance on the stage, gave testimony of the admiration that everyone holds for this grand person. He is a real inspiration to all of us, and no outstanding Strength show (in my opinion) can possibly be a complete success without the presents of that magnetic personality, Clancy Ross.

Ed Jubenville was brought all the way from Holyoke, Massachusetts by the IFBB to display his famous Muscle Control routine. After witnessing such acts as this lad put on it became evident that the IFBB will spare no expense in giving the public their moneys worth in presenting the best there is in entertainment. Immediately after Ed appeared in the spotlight and began flexing his muscles the audience went wild with excitement because you just couldn't believe what was going on right before your eyes —

it was difficult to believe that one man could possibly control so many of his body muscles in such a pronounced degree. His muscular definition is phenomenal and the way he has trained himself in controlling his muscles is unbelievable. You'll just have to see it to believe it, so if you ever get an opportunity to see him on the stage don't miss it, because he is one man that does an apparently impossible act right before your eyes. Don't forget his name. It is Ed Jubinville.

Another one of the outstanding acts that proceeded the contest was performed by Jim Payne and his two-year-old son. His specialty act, in which he did gymnastics with his son, was unique to say the least. His well trained son, who liked to clap his hands after performing an outstanding hand balancing feat, won the hearts of every one present. It is evident that Jimmy has spent a lot of time perfecting his act, because it is not difficult to imagine the hours of patience that was no doubt required to train a two-year-old baby to perform the outstanding gymnastics that became such a sensation at the show. The "babe" performed like a veteran.

Our sincere thanks and gratitude goes to the International Federation of Body Builders for giving us such an outstanding, entertaining and inspirational show. It was a job well done. We shall look forward to seeing many more in the future.

*Muscle Power Magazine, Oakland, Calif.
1949*

* * *

Spectators were also treated to a demonstration which few physique fans under the age of 35 have ever seen — the art of muscle control. Ed Jubinville, perhaps the last remaining practitioner of the art — put on a mind-boggling exhibition and he mentioned that he has a book on the fascinating subject in the works. . . so perhaps it will be revived. If the enthusiastic crowd in Scranton was any indication, there just might be some interest in it after all.

July, 1985

Un autre athlète, Edouard Jubinville, dont nous avons entendu parler à l'occasion du concours de Mr Amérique, où il avait présenté un numéro vraiment extraordinaire de contrôle musculaire, parut ensuite sur la scène. A prime abord, il ne paraît pas doué d'un physique étonnant. Mais l'on change vite d'opinion à le voir durcir ses muscles, les tourner, etc. Son cou, sa poitrine, son dos, ses bras et ses jambes semblent vraiment habités par des serpents en furie.

A un moment même, tout son dos semblait se mouvoir de haut en bas sur son épine dorsale! Jamais nous n'avions assisté à un tel spectacle. Votre frère Joe, éditeur de "Your Physique," qui était assis à côté de moi, m'a affirmé que Jubinville était l'athlète possédant le contrôle musculaire le plus parfait au monde. Nous n'en doutons pas.

Sante et Force Oct. 1947

* * *

Another "extra" attraction was Edward Jubinville. I had heard of him before in connection with the recent "Mr. America" competition where he literally stopped the show with his muscle-control act. When he walked onto the stage he seemed to be just of average physique. But when he started to roll his muscle — oh brother! From seemingly out of nowhere, lumps of muscle bulged, twisted and wiggled, like huge angry snakes. At one point he moved his whole back up and down off of his spine! Joe Weider who was sitting next to me asserted that Jubinville was the world's foremost exponent of muscle control. No one could possibly refute such a statement.

Ed Theriault staged a brief but sensational posing act. When he flexed his magnificent arms and legs the crowd...

Your Physique, Feb. 1948

* * *

Edward Jubinville put on a muscle control act that has to be seen to be believed. If we were to tell you some of the controls he can display it would sound as if we were laying it on a little bit. Whoever said that he can roll his muscles like a certain well-known comedian rolls his eyes was guilty of an understatement of the truth. Jubinville is absolutely tops in this field.

Your Physique, Oct. 1948

* * *

With no intermission, the show commenced part two and Joe Lauriano thrilled the audience with his posing and grand development. Next Ed Jubinville gave his famed muscle control routine. With all due respects to my buddy Joe Assirati, he has nothing on Ed Jubinville, who is the most sensational muscle control artist I have ever seen. Ed's act was received with gasps of amazement and disbelief and finally storms of applause. Jules Bacon, former Mr. America, and Everett Sinderoff next posed and were followed by the old Maestro, Sig Klein. Sig's act was a model of its kind, and none of the others, not even the Great Grimek, approached him as regards finesse and presentation of an act.

5-10-85

Dear Ed,

What fun you were in your muscle control act! The crowd loved it! Personally, having the best seat, I was half in awe and half in hysterics. You were great!

Thank you for spicing up our show and adding to its' success!

Sincerely,

Andrea Goodman

It's A Hobby

Edward Jubinville Can Control Every Major Muscle In His Body

By DONALD R. RODRIGUE

Edward W. Jubinville of 81 Park St., has a talent which few men have. He's able to control every major muscle in his body and many of the minor ones most people don't even know about. He's a muscle control artist.

Muscle control? What's that?

Outside of body-building circles, the word doesn't mean too much. But among muscle culturists it means the ability to consciously control, alternately flexing and relaxing, a given muscle.

It's A Hobby

But what's it good for? "Well, what's climbing a mountain good for?" Jubinville asked. "For the challenge. The satisfaction resulting from having accomplished something, overcoming a challenge, is reward enough. It's a hobby," he said.

It's a hobby Jubinville's been doing for over 20 years, and on which he's become an authority. In the body-building world he is regarded as the leading exponent of muscle control in the world today, he said. He has written many articles about the subject for strength publications. He had a series of articles published in "Strength and Health" and "Iron Man" several years ago.

He started body-building with weights in 1937 and has been at it since. Today, the 45-year-old strength athlete weighs the same as when he started training — a hard 165 pounds.

After a year of lifting weights, he became interested in the little known art of muscle control. "I studied anatomy charts to learn the structure of muscles, to see what they could do. I learned the technique by trial and error. No one knew much about muscle control then," he said.

He said it took him as long as six months to learn some controls. "You have to think into the muscles, so to speak. It takes a tremendous amount of concentration. Eventually you feel some of the little used muscles and you begin to control them," he said.

Jubinville flexed his upper arm and

showed a hard round bicep. "Every kid does this when he wants to show his dad how big his muscles are getting," he said. "This is muscle control. But from this simple control you can get really sophisticated."

Ability Of The Mind

"Muscle control is the ability of the mind, the will, to control individual muscles, he explained. The orientals, yegis especially have been doing this for years. Not only can they control voluntary muscles, but some can control the involuntary muscles as well, such as the heart. Some yegis have controlled the heart-beat under medically supervised conditions.

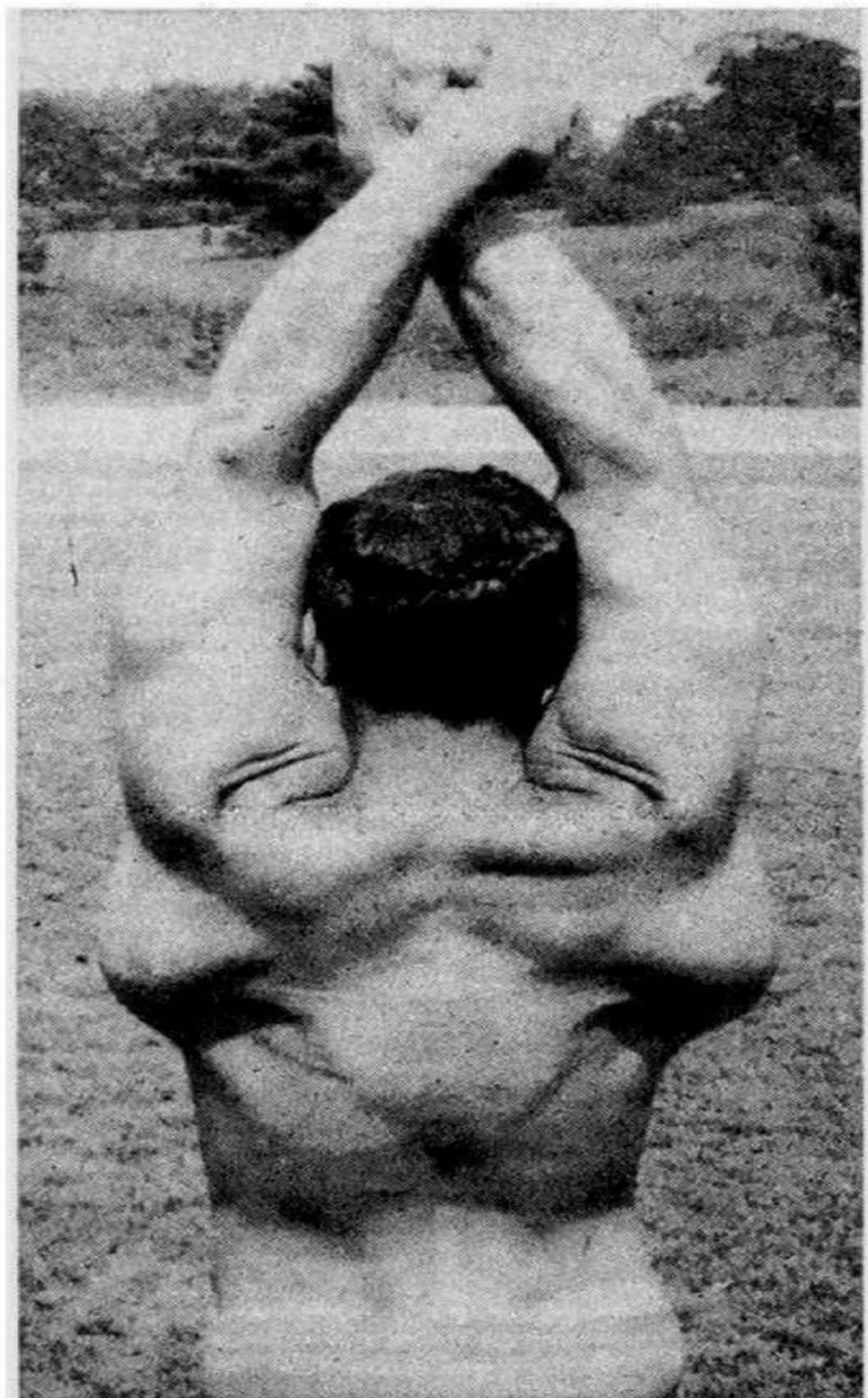
"You've got to be able to totally relax the muscles before they can be brought under control. All coordinate skills result in part from proper muscle control piano playing, for instance. In the early stages, a pianist must make a mental effort to control his fingers, to have them strike the right keys. He can't do this unless he concentrates and relaxes his fingers. If they are tight they won't move when he wants them to.

"Eventually his fingers automatically respond. Moving them becomes second-nature, but not until hours of practice have accumulated. I didn't master the skill until after much practice, and I still practice daily."

His stage act is unique. A single overhead spotlight focuses on his well defined muscles. A record player plays the "Saber Dance" and suddenly Jubinville's muscles start keeping beat to the fast music. They do a Mexican-Hat dance.

His muscles jump writhe and wiggle in all directions from his neck to his calves. Undulations travel down his spine. His back muscles squirm. He dislocates his shoulder blades, first one, then the other, then both together. He pulls in his waist until it seems to touch the spine, then knots abdominal muscles so they resemble a large rope running from his rib cage to his hips, his waist still depressed on both sides of the "rope."

After that, to relax the stomach, he does



a "belly roll." Seemingly inflating his stomach with air, it swells like a round ball. Then alternatingly pulling it back to his

spine, he gives the impression something is alive inside his stomach, as if it is trying to break out.

Good For Digestion

"The abdominal controls are very good for digestion," he explained. "I've never had digestive troubles."

He has given stage performances in strength shows throughout the country. He has been in shows in New York City, Chicago, Dayton, Ohio, and Philadelphia as well as in many smaller communities.

Jubenville has been approached to teach his art several times by exotic dancers! "Several of them at one time or another have seen my act," he said. "They approached me afterwards and asked if I'd teach them muscle control techniques. They thought it would be useful in their

acts, a kind of novelty. But I couldn't. I had too many business commitments at the time."

Jubenville is in business with a partner, James Neilan of Holyoke. They operate an industrial welding shop at 321 1/2 Park St., where they build exercising equipment, which is sold nationally.

He's still very active in weightlifting activities, he said. Besides taking time to keep his bodyweight at a level 165 lbs., he is a judge and New England representative for the International Federation of Body Builders. The federation gives three shows yearly at Mt. Park.

Hand-to-Hand Combat



— John Lacy
Hartford Courant, Conn.
5-16-77

I'm fairly certain Ed Jubenville doesn't remember me from a nodding acquaintance 30 years ago but, if he did, he'd be surprised to see me holding one of his applications to the World Arm Wrestling Championships this month in Holyoke, Mass.

If Ed saw me today he'd recognize I just don't have the arm for it — just as I didn't have the arm for it as an adolescent member of the Holyoke Boys Club, where I first met Ed.

None of us was introduced to Ed Jubenville in any ordinary way. But, as we passed through the weight-lifting room on the way to the gym, someone pointed to the dark-haired young man built like a trophy and said:

"That's Ed Jubenville, muscle control artist."

"Muscle control artist" always was spoken as though it were part of his last name. To see him work out was to know why.

He would stand there in the briefest of athletic briefs, his bare feet seemingly locked to the floor like suction cups, and set his muscles wriggling, pulsing, heaving, surging

— his body a tempest of sinewy undulations.

He could start a muscle rippling in the little finger of one hand, send it coursing up his arm across one shoulderblade, down one side of his rib cage, squirming along a hip, plunging down a thigh and a calf to his ankle and toes — then shoot back up his other side, shaking every appendage on the way.



Was it marvelous? Or sickening? You could get opinions both ways. It certainly was an unforgettable sight.

Today Ed Jubinville is a director of the 1977 championships sanctioned by the World Arm Wrestling Federation. The meet, expected to attract 200 entries, is being held in the Holyoke Boys Club. I hope the place has been remodeled — in the days I went there I wondered if the building was held together with dust and sweat.

The championships are open to men and women age 15 or older. But my understanding is that I wouldn't be allowed to compete in the women's division. There are seven classes, according to weight, for men — beginning at 145 pounds and under and topping off at 243 pounds and over.

"A neat appearing tee shirt is the regulation attire," say the rules.

The neatest shirt I own is my "Sam Ervin" one, which would be good for moral courage. This symbol of fair play might intimidate an opponent.

Let's examine the other regulations.

"Right hand only; grip at thumbs." Wait till the Southpaw Anti-Discrimination League gets ahold of that one.

"Left hand will grip pipe at end of table and remain secure." Must one supply one's own tobacco?

"Right elbows placed in, or on, appropriately marked area on table top." Also contestants would presumably provide the malt beverage of their choice.

These rules are understandable, since I never have seen a decent arm-wrestling match outside of a smoke-filled barroom.

"Sitting position only; buttocks must remain on seat throughout match." This regulation would seem to favor the more heavily buttocked contestant, but only if he were allowed to brace his forearm on one or the other of his buttocks.

"The audible signals will be given by the referee." This means a guy can't even yell "OUCH!"

"Contestants may not wrap legs or feet around the legs of the table or chair." There goes my style.

"Wrist straps, elbow bandages and protective wraps on the right arm will not be permitted."

That does it for me, Ed Jubinville. If I can't wear my plaster cast and pulsating palm buzzer, I'm not entering your contest.

PREFACE

This is a book about the art of muscle control. Its purpose is to give you an overview of how muscle control is mastered; you will also learn that muscle control can play a major role in improving your performance as a bodybuilder or competitive athlete.

Muscle control is not complicated, but it will require patient, consistent practice. A minimum amount of time invested on a daily basis, will return great benefits in highly defined and proportionate muscles.

Human movement is controlled by the muscles. Learning to control your muscles can teach your body awareness; becoming aware of your body and its positioning will enhance your on-stage posing, allow you to apply more power when lifting weights, and improve your appearance.

The art of muscle control is not new; records indicate that weight-trained men used muscle control during public performances in the 1800's. To the best of my knowledge, I am the only person performing this art on stage in the 1980's.

Everyone can learn muscle control regardless of body-type. Naturally, the physique that is well-developed will appear more effective at muscle control than a body that is thin and underdeveloped. Dramatic displays of muscle control, such as a thigh flip, pectoral jump, or abdominal rolls are very popular with bodybuilding contest audiences.

Muscle control will not build huge muscles, but its practice can give you better definition, a clean-cut appearance to your muscles, and a more "finished" look to your physique.

Muscle control will, as previously stated, improve your performance in any sport — whether it be bodybuilding, weightlifting, tennis etc.

Simply stated, the muscles perform the movement, therefore, all movements can be refined and improved by learning the art of muscle control.

There were many times that I lacked the time or equipment for a workout. By substituting muscle control, I stayed in tip-

top condition. I still incorporate muscle control with my weight workouts. At least once a month I spend an hour of "high-intensity" training on muscle control. During this time, I work as hard as I can on various controls.

In this book, I will teach you how to master many controls. Most of them I learned the hard way — without any instruction. A few I learned from watching Sig Klein and John Grimek in action. I have spent a lifetime learning these controls; you will learn them quickly.

The best way to master the controls in this book is to read it cover to cover, then go back and re-read the controls that interest you most. That way, learning the techniques of muscle control will be fun, as well as rewarding. **Good Luck!**

INTRODUCTION

An authority once said: "there are two Ed Jubinville's; one is the quiet, unassuming fellow you might meet on the street who would not impress you much with his 5' 7'' frame that looks underweight. At 168 lbs., his genetics have given him slim appearing features; when fully dressed he appears underdeveloped. Then there is the other Ed Jubinville, the one you see going through his muscle control routine. Looking twice the size he does in his street clothes, his muscles contract, snap, wiggle, and appear to jump out of his body. He is very impressive."

Ed Jubinville of Holyoke, Massachusetts, is recognized by many as the World's Greatest Muscle-Control Artist. He is truly "a legend in his own time," and just about the last man remaining to practice the art of muscle-control.

The road to the top has not been easy. Ed began to exercise because he was sickly as a youth. Through diligent work he developed a symmetrical and proportionate physique that is pleasing to the eye.

Ed's introduction to muscle control was when he saw a friend, Armand LaMarr, demonstrate some simple controls. Intrigued, he soon began practicing for what seemed like many fruitless hours — eventually his persistence paid off. He learned to move, isolate, tense, flex and control his muscles individually and in groups.

His arsenal of controls range from relatively simple biceps controls to complex and difficult controls like trapezius isolations — where his muscles seem to jump off the back of his neck.

Watching his biceps control, you get the feeling that there is a mouse playing inside his arm, scurrying back and forth. Then, out of nowhere, veins the size of a garden hose appear in his upper-arms and forearms, standing out like road maps. The muscles up and down his spine move quickly as if performing a dance at the command of an invisible conductor.

Appearing to sprout wings, his shoulder-blades dislocate and from the side-view, he looks like the Hunchback of Notre Dame. An incredible sight.

The stomach and pectoral controls that he displays would make a belly-dancer envious. In fact, many have approached him for advice on certain controls.

For many years, Ed labored in obscurity. Living far from the limelight of the big cities, he was little noticed.

Eventually, he got the exposure he deserved and is now known throughout the world. A veteran of untold personal appearances, physique contests as guest performer, and TV shows, he never tires of performing.

His persistent efforts to improve the strength and fitness level of his body has also made him strong. He has lifted 365 lbs. in the one-hand deadlift; a strong man stunt that involves bending over a barbell, grasping it with one hand, and standing erect with it. He has also lifted a barbell weighing 210 lbs. from the floor to his shoulder with the right arm. A very difficult strength feat.

Many a confounded doctor has scratched his head in amazement after trying to figure out how Ed can do what is considered impossible controls. The text books say that some of Ed's controls and muscle contractions cannot be accomplished in the positions that Ed demonstrates, yet he is capable of breaking precedent.

Joe Mullen

HOW OUR MUSCLES CONTRACT

The human body consists of many properties. Among them are bones, muscles, nerves, tendons, and ligaments. The distribution of these properties determines our ability to produce power, contract muscles, apply and withstand force, exhibit coordination, and perform muscle control.

As you know, all muscles must be anchored to a bone in order to produce stability and movement. All muscles have a start (origin), an ending (insertion) and a cross-sectional diameter (width).

It is where the muscles are anchored that determines the leverage factor of each muscle. Muscles are, in fact, levers. Some have more favorable leverage and cross-sectional width than others. This accounts for the difference in strength potential of various muscles. Contributing to this potential is the neuromuscular innervation of each muscle (the amount of nerve fibers attached to each muscle).

All but 2 percent of your muscles are connected to only one neuromuscular junction. Located in the middle of the muscle fiber, this conjunction governs the action potential of the muscle. The action potential is important because it allows nearly a complete contraction of all muscle fibers instead of individual fibers. This increases your power and muscle contraction potential.

It is neuromuscular innervation that determines your ability to “fire” your muscles and is the determining factor in your ability to coordinate muscular movements.

It is the efficiency of your nervous system that will ultimately determine your success at muscle control. Remember that I have said that *everyone* can learn muscle control, but the ability to excel will come to a few gifted neuromuscular freaks.

By this I mean that all of us can improve dramatically, but a few of us will become “superstars”; this applies to muscle control as well as all sports competition.

As you learn the intricacies of muscle control, you will become adept at summation of muscle contraction. This is the ability to add together, individual muscle contractions or twitches for

a strong and concerted movement. It will take you a while to attain this goal, however, it will be worth the effort.

Summation of contraction can be beneficial, not only in muscle contraction, but also in sports such as shot-putting, which require you to simultaneously contract certain muscle groups while relaxing others. This produces the required torque and power to put the shot long distances.

Our goal will be to produce a maximum contraction and subsequent relaxation of muscles in order to produce the illusion of muscle dancing and gyration.

Going into the next chapter, it is important to remember that:

- **Everyone can improve.**
- **Some will improve quicker than others.**
- **Relaxation and contraction are equally important.**
- **Powerful contractions come from your ability to mount a summation of contraction.**
- **We are all limited or gifted by our neuromuscular inheritance.**

THE SPINAL CORD AND ITS EFFECT ON REFLEXES

It is safe to say that the spinal cord is the central control system of your nervous system. Sensory information begins its integration in the spinal cord with relatively simple reflexes; more complex responses are governed by the brain stem, and very complicated responses controlled by the cerebrum.

Functions such as contracting the muscles of the body are controlled by the brain. You think the thought, the impulse travels into your central nervous system, into the muscle, and a contraction or muscle control takes place.

The time factor involved in this thought to movement pattern will vary, from person to person. That is why we witness two people training under the same instructor, for the same period of time, exhibiting different speed potentials.

For many years, trainees were not aware of the fact that people on a similar program would respond differently. This caused many unfair comparisons between training partners. The ultimate result is that many people became discouraged, much as I did at the beginning of my career.

Many times, this can be contributed to unrealistic goal setting; expecting too much. Recent advancements in anatomy, physiology, and exercise science can help us to set realistic goals.

Most of our physical potential is inherited. Origin, insertion, cross-sectional diameter, strong tendons and ligaments, leverage factors, and the ability of the nervous system that emanates from the spinal cord to allow quality contractions vary greatly from person to person. It is important to remember that as you practice muscle control.

WHO IS OR WAS THE WORLD'S GREATEST MUSCLE CONTROL ARTIST?

This is like saying Marciano could have beaten Mohamed Ali or vice versa, etc. . . .

Time after time, I've read stories or articles about my muscle control act. It's been written more than once that "Ed Jubinville is the World's Greatest Muscle Control Artist." I've also been told this numerous times.

For sure, I don't know and I don't care. All I know is that I try to go all out with my act with my ability at the time I am performing.

Back in the late thirties, when I was a teenager and starting to lift weights, I was treated to a scene I shall never forget. I skipped school, walked nine miles to see the York Barbell Gang give exhibitions with barbells, etc., at Springfield College, Springfield, MA. The hit of the performance was none other than John Grimek. John did handstands, jumping splits, backbends, and muscle control — believe me, he was fantastic. To this day I remember it all. This was the first time I observed a person doing muscle control.

After the Second World War I got on a train and headed for New York City to see a physique contest. There I saw Sig Klein do a juggling act with dumbbells and a barbell, as well as, some muscle control. Here again, I was impressed.

In the early fifties Ray Van Cleef told Sig Klein about my muscle control act — many times after that when I was in New York City I would go see Sig, and was always asked to do muscle control for him.

I've heard or read about Maxick, Otto Arco, Antone Matysek, Ottley Coulter, Rudi Gambacorta, Bill Lilly, etc. Now, if all these men were alive today and in the best physical shape of their lives, it would be terrific.

If all of us were on the stage doing muscle control with ten (10) judges viewing, we would then find out who was the best muscle controller — wrong, if there were ten (10) different judges maybe another would be judged as the best. So you see, it's

All to one's liking. Maybe I'm wrong, but that's the way I see it. First impressions are lasting.

I for one do the best of my ability with my God-given talent and I'm sure other muscle control experts feel the same way.

Who knows, maybe some day in another world, muscle control experts will compare notes, etc.

WHAT IS MUSCLE CONTROL?

Muscle control is the ability to control the voluntary muscles of the body. This is done through total concentration, thinking into the muscle, alternately relaxing and contracting muscles individually or in groups.

This action is evident even in a newborn. Babies are capable of moving various body-segments prior to birth. This ability continues through the sitting, crawling, and walking stages of life.

Eventually, if interest is there, we become interested in some physical activity or recreational sport such as weight training, tennis, baseball, etc.

Most people think of muscle control in terms of "coordination." You have often heard expressions of someone's "coordination" being good or excellent. Often, coordination can be the difference between excelling at a sport or a mediocre performance.

Everyone can learn muscle control and to coordinate the movements of their body. Some will learn to excel at this coordination of movements; they become "above average" in their ability to perform in various activities, from posing and weightlifting, to baseball, or ballet.

Repeated practice of muscle control (coordination between mind and body) will develop great skill and so-called "reflex action." This allows you to react to a given or unknown situation, almost without thinking.

Directly related to muscle control is the ability to completely relax a muscle or groups of muscles. This is also an acquired skill. You will learn how to do this in my book.

Learning to relax certain muscle groups can improve performance in sports, like karate, where speed is essential. As you know, every movement (muscle contraction) in one direction is governed by two factors: (1) a muscle contraction must take place to move the related body segment, and (2) the opposing antagonist muscle must relax so that the desired movement and direction can take place. If the antagonist muscle does not relax, movement will not be as fast as it could be.

When attempting muscle control, complete relaxation of the antagonist groups is vital. Through proper mental discipline, this ability will become second nature for you.

After learning the ability to relax a muscle, you will learn the ability to "think into the muscle." This may sound difficult, but you will be surprised at how fast you learn it. Perseverance, patience and diligent practice are the prime prerequisites needed to become proficient at muscle control.

A light meal, about two hours before you practice your controls, will pave the way for better concentration. This can leave the blood free to supply the brain vessels with proper nourishment and enhance your ability when in the act of deep thinking.

To properly control a muscle, it must first be in the state of dormant flexion, not a position of extension — yet it must be in a position that will show it at its best. You will learn dormant flexion in this book.

Bodybuilders are always called upon to show physical development. Without the mental ability to control his or her muscles, a body weight-trained is at a decided disadvantage and will not present a graceful and forceful appearance. Remember that a master of muscle control is a master of posing.

There is no need to flex a muscle so hard that you begin trembling and shaking. That is the sign of a novice at the art of muscle control. You will learn not to "shake" when posing.

In this book are two anatomical charts that show the various muscles of the body. Your ability to learn muscle control will be improved if you memorize these charts and the origin and insertion of the muscles.

Now, let's discuss the actual controls.

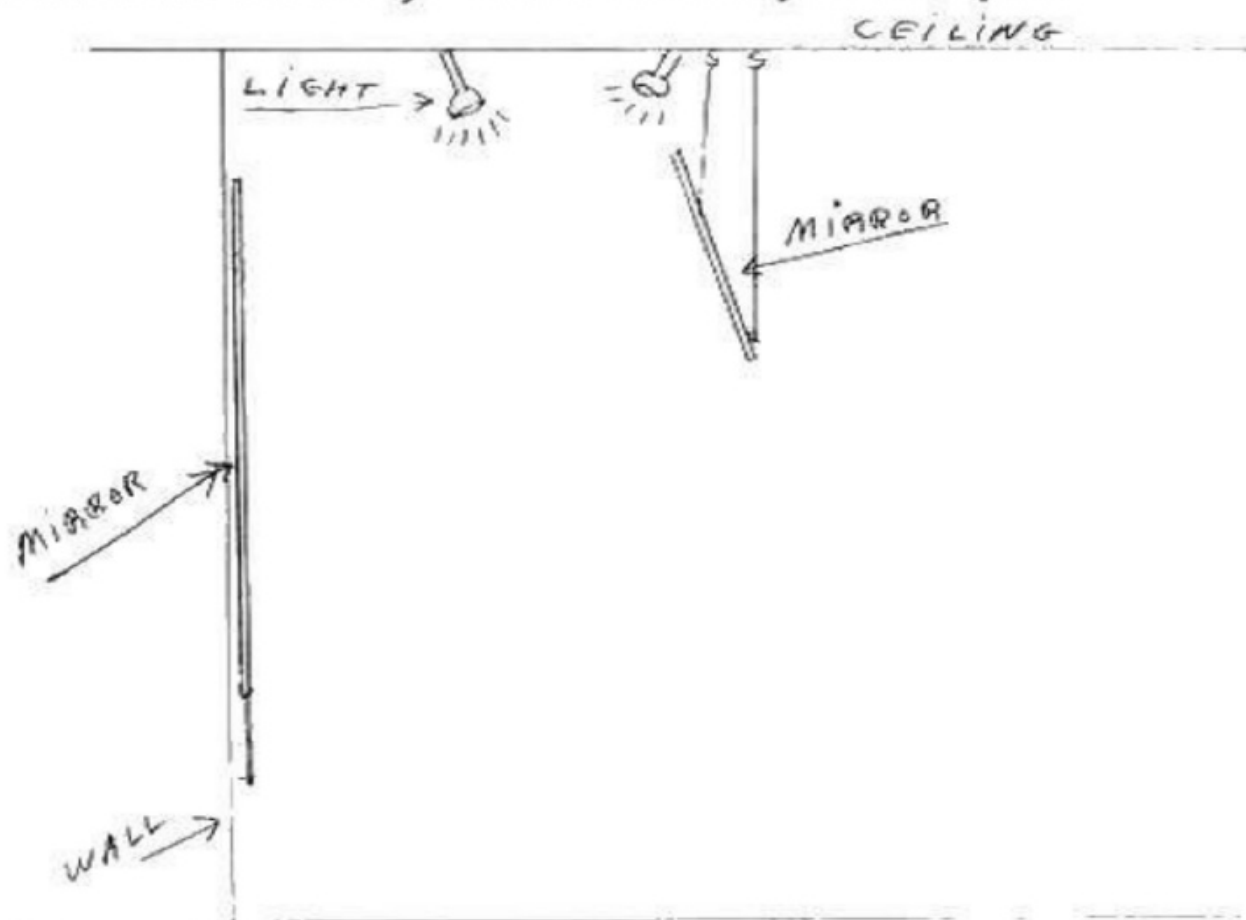
SETTING UP MIRRORS FOR MUSCLE CONTROL PRACTICE

Even now I still practice some controls with mirrors, trying to improve all the time.

For sure, you will improve your controls also if you practice diligently — patience pays off.

The only way you can see your back controls is through mirrors. At the same time, you will see what audience or spectators are seeing. This drawing is self-explanatory. I use 100 watt bulbs with reflector shades. Lights tilted at roughly a 40-degree angle. The back mirror you can adjust to where you can see the best.

With VCR cameras today you can improve yourself muscle control wise. When you think you have mastered a control use the camera to tape it without the mirrors, now look at it in the VCR. This way you can see how the control looks. In my prime I did it the hard way — look how easy it is for you.



Today's physique competitors can see the little mistakes being more to correct them. It's OK if you look real good posing, but yourself.

should do this. In this way you
made and then try to practice
o listen to friends who tell you
t then, see how you look for

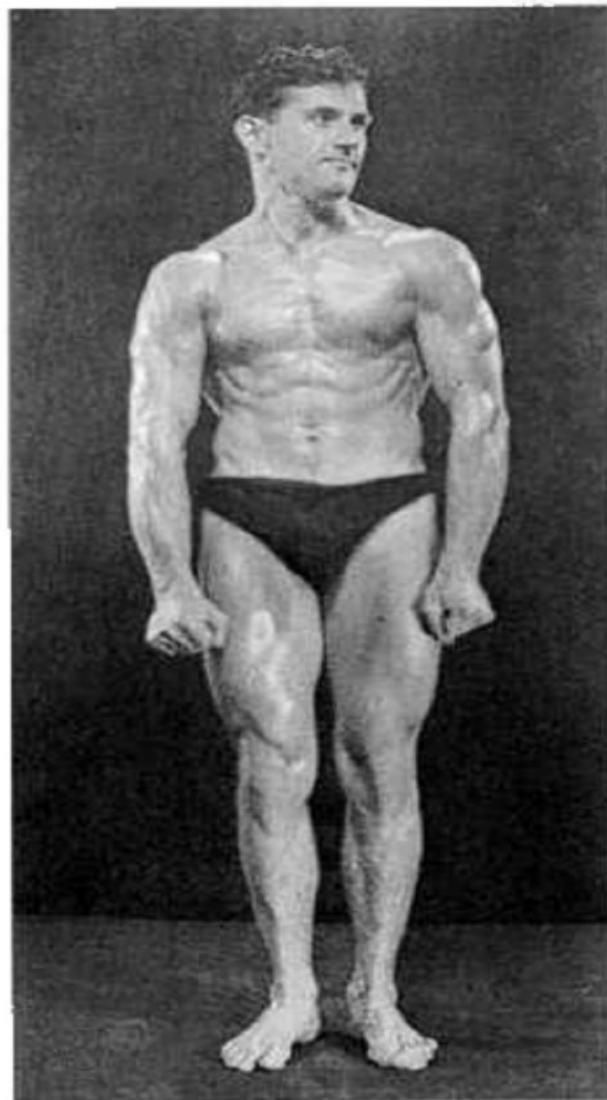
RELAXING-FLEXING MUSCLES

Before you start practicing muscle control you must learn how to relax all your muscles completely. The best way to do this is to concentrate and relax one muscle at a time.

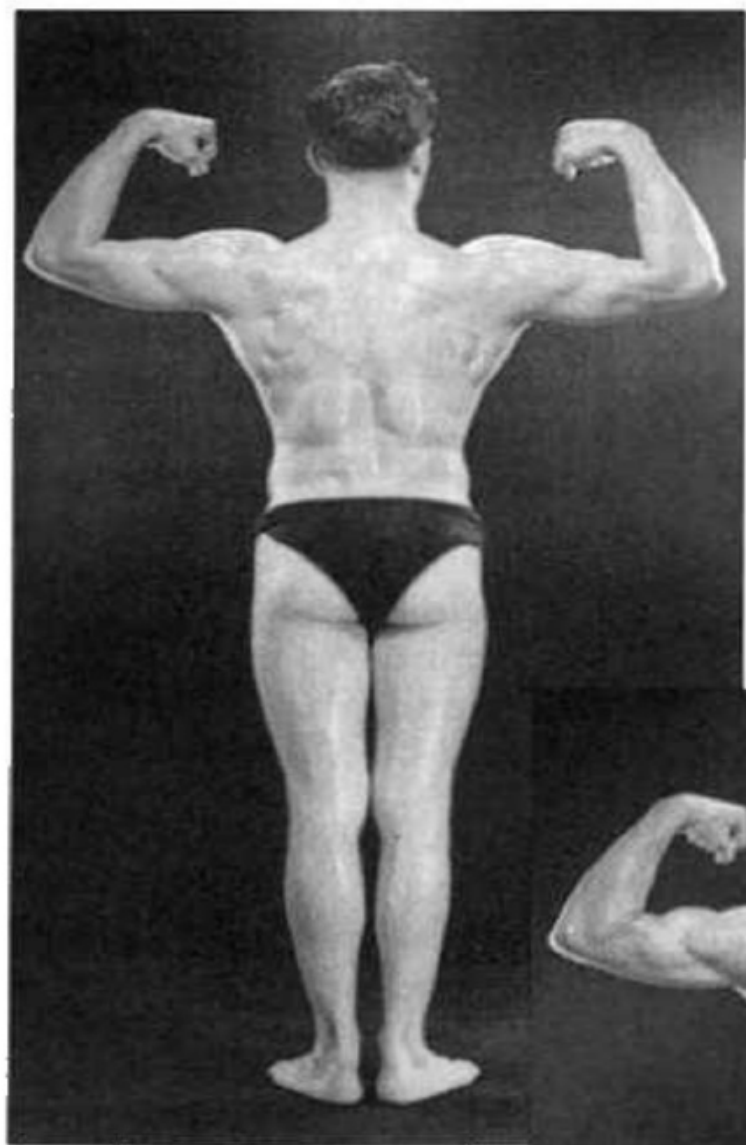
Here is how I do it. Assume the posture shown on picture #1. Now I relax each muscle individually: after you relax a muscle keep it relaxed and relax another and another, etc. . . . First the neck which involves the trapezius — the face falls forward, then the arms hanging from the side, they become limp. Then the pectorals — no tension at all. The entire back, the abdominal muscles, forget about pulling the muscles in and you will find out you have a slight pot. Relax your buttocks — now the secret is to keep the knees locked and trying to keep your



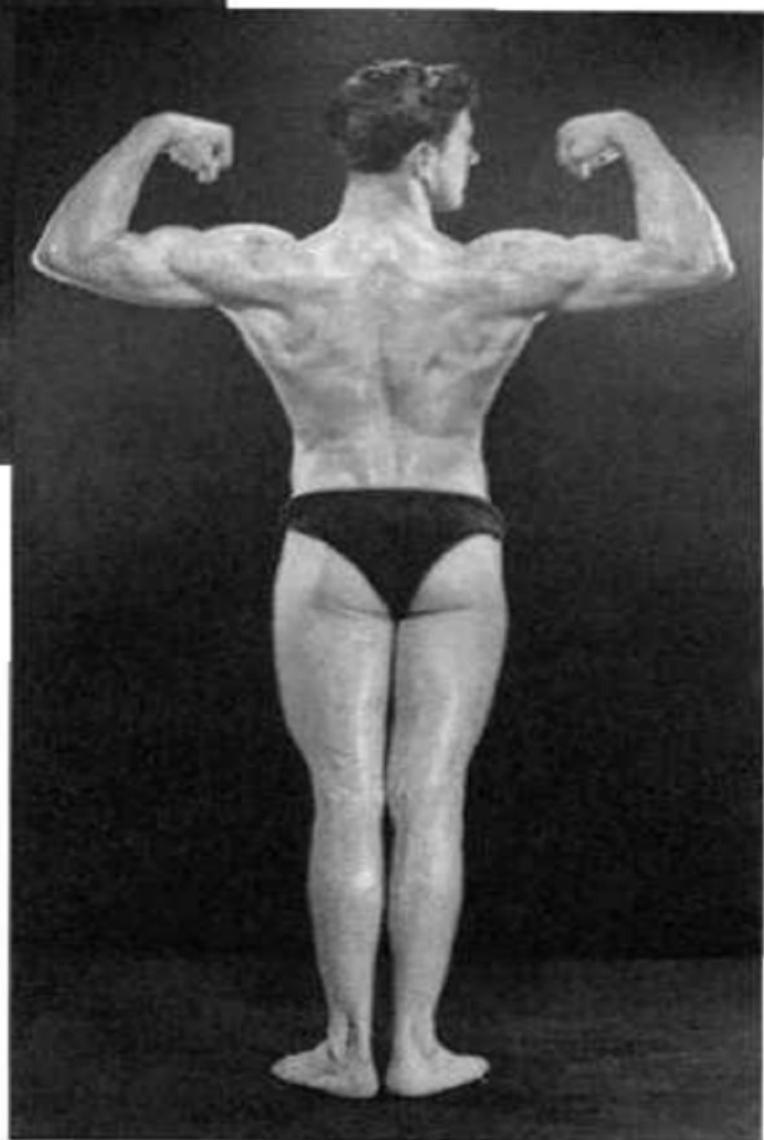
#1



#2



#3



41

balance, relax the thighs — so relaxed that if your feet aren't in a good standing position you could fall forward. This is what I call complete relaxation. This can be done lying down easily but doing it standing up is different.

Years ago I used to do relaxation in front of my bed, more than once I fell forward on the mattress. The secret to all controls is to relax the muscle completely. You must concentrate on the muscle, in time you can do this at the drop of a hat.

Assume same position as shown in picture #2. Now concentrate and tense the same muscles as in relaxation. Use the same sequence, that is the same order as shown above when you were relaxing. A reminder, don't tense so hard that you will quiver, if you do that it is not muscle control. The whole thing in a nutshell is *concentration*. Pictures #3 and #4 show another way with some muscles relaxed and others tense, such as the deltoids. There are various ways of showing relaxed and tensed muscles.

THE BICEPS CONTROL

Every man admires well-developed biceps. Remember when you were a boy, and how many times you looked into a mirror to examine that little "lump" that formed on your upper-arm when you raised your arm up and flexed your hand towards your shoulder? Remember how impressed you were as a young boy whenever you saw large arms on an older man? This was the same with me, when I was in my teens; in fact, this was the first control I learned.

The biceps are still the most talked-about muscle in the body. In every bodybuilding gym in the country, there are bodybuilders doing a great variety of arm curls in an effort to develop "baseball biceps."

The biceps is one of the easiest muscles to control. This control is comical to watch because it appears that the biceps are "doing a dance" as they move up and down. The most unique biceps control that I have seen is one performed by the incredible Marvin Eder. Marvin never used steroids and was one of the strongest men of all time. Retired from competition, he lives in New York and owns a plumbing business.

His control had to be seen to be fully appreciated. It was performed as follows: Marvin would flex his huge arm, and by thinking into the muscle, make it move back and forth — first toward his forearm and then back toward his shoulder. He is the only person that I have ever seen do this control.

People who learn the biceps control can make it move in an up-and-down fashion, but not back and forth. I have one control in my repertoire that is also unusual: After flexing my biceps, I can cause only one head of the muscle to move, while the other remains under contraction. This is a control you can't photograph.

Here is the easiest method of learning the biceps control. Stand facing a mirror, palms on your head, and your fingers interlaced as in the picture.

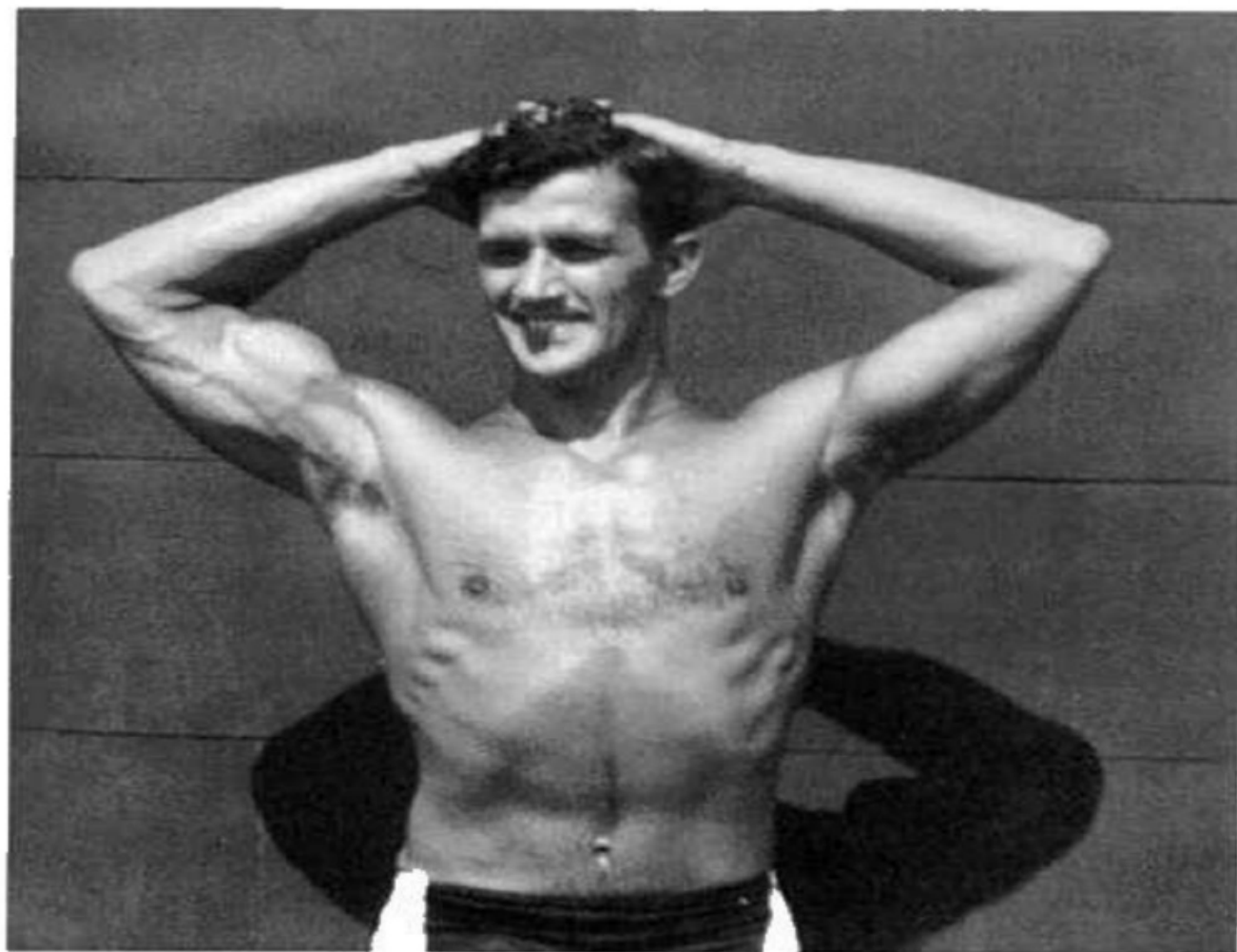
Completely relax your biceps so that they hang limp. Now, without taking your hands off your head, flex your biceps

forcefully — then relax them. Practice flexing and relaxing them slowly at first, then faster. As you improve on this control, it will appear that your biceps are about to jump out of your arm. Eventually, you will be able to do this and other controls without the aid of a mirror.

This control will be more impressive if you begin by flexing them together and then alternately. This is done by flexing the right arm and just as you are about to relax it, you flex your left arm. Once you coordinate this movement, your biceps will begin to look like they are dancing.

The biceps muscles can be developed by doing virtually any of the various barbell and dumbbell curls.

See picture #1; left biceps is relaxed and right biceps is flexed.



Article by Boyer Coe

SPLIT BICEPS

I took third in that first contest. Strangely, I won all awards for best bodyparts, plus most muscular, yet the judges didn't seem to think that a 17-year-old kid, wearing baggy swim trunks and doing some strange poses that displayed definitely weird biceps, should have been the winner. Needless to say the crowd went wild for my biceps shots, because, you know, muscle crowds love to see freaky things.

I know of only two other guys in the iron game who actually have the muscle control to bring out the split in their biceps — Pat Neve from Arizona and Ed Jubinville from Massachusetts. Oh, sure, other bodybuilders have splits, but as the saying goes, *It ain't the meat, it's the motion!*

TRICEPS CONTROL

On a scale of one to ten, the triceps control would rate a five in difficulty to learn. It is not simple to learn, but it is not hard to master either.

When flexed, the triceps muscle takes the shape of a horseshoe on the back of your arm. It makes up a large portion of the overall arm size; some experts have said as much as two-thirds of the upper girth is the triceps muscle.

The function of the triceps muscle is to straighten the arm; this function remains the same regardless of the position of the arm at the time of straightening. For instance, if you perform a bench press, it is the triceps that straighten the arm; in the overhead press, the triceps performs much of the movement; the triceps contract strongly during parallel-bar dips; so, you can see that it is a very important muscle and very powerful.

Here's a simple method of learning the triceps control: Stand in front of your practice mirror so that you are in a sideview position. You should be able to see your arm as it appears from the side, hanging straight down, but with a slight bend in it. Hands are clasped behind your hips.

Now, completely relax the arm (see #1). As you begin the contraction, think into the muscle and contract it strongly. Now you can see that horseshoe shape on the back of your arm. That's your triceps (see #2).

When you are satisfied that you have it completely tensed, relax it quickly. Notice how it seems to fall from the area near your shoulder towards your elbow? That is the effect you want.

Begin to alternately tense and relax your triceps at a moderate tempo. As you become proficient, you will be able to contract and relax very fast, which adds to the effect.

Don't forget to practice with each arm. One of the marks of a true muscle-control expert is the ability to contract and relax the muscles on each side of the body.

Within a week, you will have fair control; in a month you should have it in complete control. When you do, you will be amazed at how impressive your arm will look in any arm pose.



#1



#2

It can make the difference between a "good" arm and an "outstanding arm."

That's the miracle of muscle control, it permits you to show off what you have at its very **BEST**. If for no other reason than that, you should never neglect it.



#2



#2

FOREARMS CONTROL

The muscles of the forearms are much more complicated in function than most people imagine. The wrist joints permit abduction (movement away from the mid-line of the body), adduction (movement towards the mid-line), circumduction (movement in circles), flexion, and extension.

Forearm controls are the one control that requires some degree of movement of a related body part. In this case, some slight movement in the hand and wrist.

Let's practice the control. Stand, facing your practice mirror, so that your right forearm is clearly visible in the mirror.

Bend your arm so that your right hand comes up to about waist level, across the front of your body. This position should allow you to view many of the muscles in your forearm.

To get a feel of how these muscles work, keep your hand open, and move your fingers as if you were tapping your fingertips on a desk-top. See the muscles moving in a rippling effect. That's the movement you want your audience to see — but without the finger movement.

You can do this if you close your hand *slightly* and perform the same movement with your fingers. Except this time, move your fingers as if you are tapping them on your palm instead of a desk-top. Now you are getting the same effect without the distraction of moving fingers.

It is possible to disguise the finger movement by placing your left hand over your right hand, and not lose any of the impact of the control.

Don't forget to practice with both arms.

THE PECTORAL ISOLATION AND DANCE

The pectoral control and dance is impressive, entertaining, and easy to learn. It lends interesting variety to a muscle control routine.

Practice it by standing erect, remember to relax the muscle area that you will attempt to control. Raise both arms to the front at shoulder height, and place one hand on top of the other. It doesn't matter which hand is placed on top; whichever feels comfortable to you is the way to do it.

In this position, concentrate on pressing the hands together and quickly relax them. Do this about every two seconds. Press — relax — press — relax. Get the feel?

This movement will make it look like your pectoral muscles are jumping in and out of your chest area. Once you are comfortable with this movement, you are ready for the next step.

In pictures you will notice that my arms are at shoulder level and outstretched. This is the position for a pectoral isolation.

The thought pattern in this movement is to think about bringing your shoulders inward to the center-line of your chest — *BUT* without moving the arms. It's actually easier than it sounds. After a few tries, you will notice that your pecs will contract rather forcefully and appear to be jumping off your chest area.

When you get to that point, you graduate to the pectorals dance control. It never fails to get a laugh from an audience or friends.

There are two ways of doing the pectoral dance. The first is to place your hands behind your hips with your fingers touching. Keep your arms, shoulders, and chest area completely relaxed. When you are ready to flex your pectorals, think into them and flex them quickly and relax. Notice how they jump? Just as you did in the first isolation, flex — relax — flex — relax, about every two seconds.

As you become comfortable with the movement, you will be able to speed up the contractions and relaxation skills that are needed to really make this control effective and entertaining.

An easier way of learning this control is to fold your arms

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across your chest. Once in this position, practice the contract-and-relax techniques.

As always, concentrate on movement involved to the control. In this movement, not to get any shoulder movement.

In my travels throughout the world, dancers display this control. Movement is a necessary part of their ex-

There is a very advanced pectoralis major muscle that is very hard to portray in picture. It is shown in an anatomy chart of the chest muscles that make up the middle of the rib cage and run in a way that they appear like thick rubber bands.

The control I am talking about
band" be contracted individually
from the bottom and working to

When this is done, it gives the muscles appear to contract almost proceeds from the bottom to the do it, the better it looks.

osition, practice the alternate
Simple isn't it?

oving only the muscle groups
ovement, you must be careful
ent in the control.

orld, I have often seen exotic
st dancers consider this con-
otic routine. I agree.

oral control that I can do, but
s. Imagine that you are look-
chest area. See the bands of
chest area? They attach to the
to the shoulder area. Notice
rbands lying along side each

it requires that each "rubber-
, one after the other, starting
to the top.

effect of a pectoral roll. The
st in waves as the movement
top. Of course, the faster you

SERRATUS MAGNUS 1

Serratus magnus muscles are the chest in various ways, they are

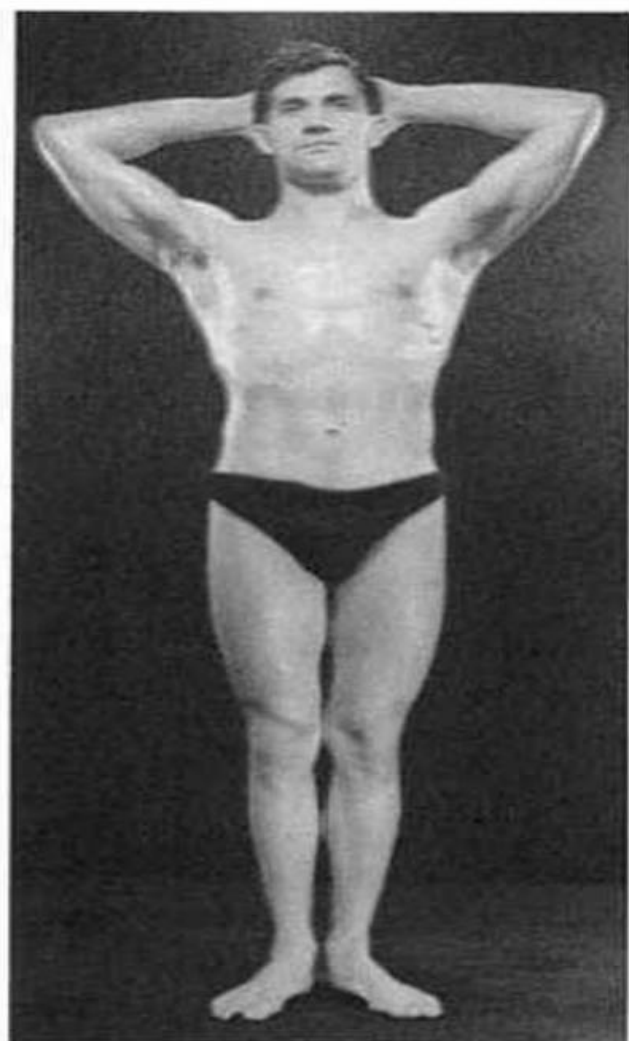
To isolate the serratus magnus as shown in picture #1 with all muscles relaxed. Now raise the elbows simultaneously try to pull up the muscles.

After doing the above you will feel the muscles pulling. Next you try and lean forward concentrating on the serratus magnus muscles while keeping the head and neck muscles relaxed. This isolates the serratus magnus muscles to the chest.

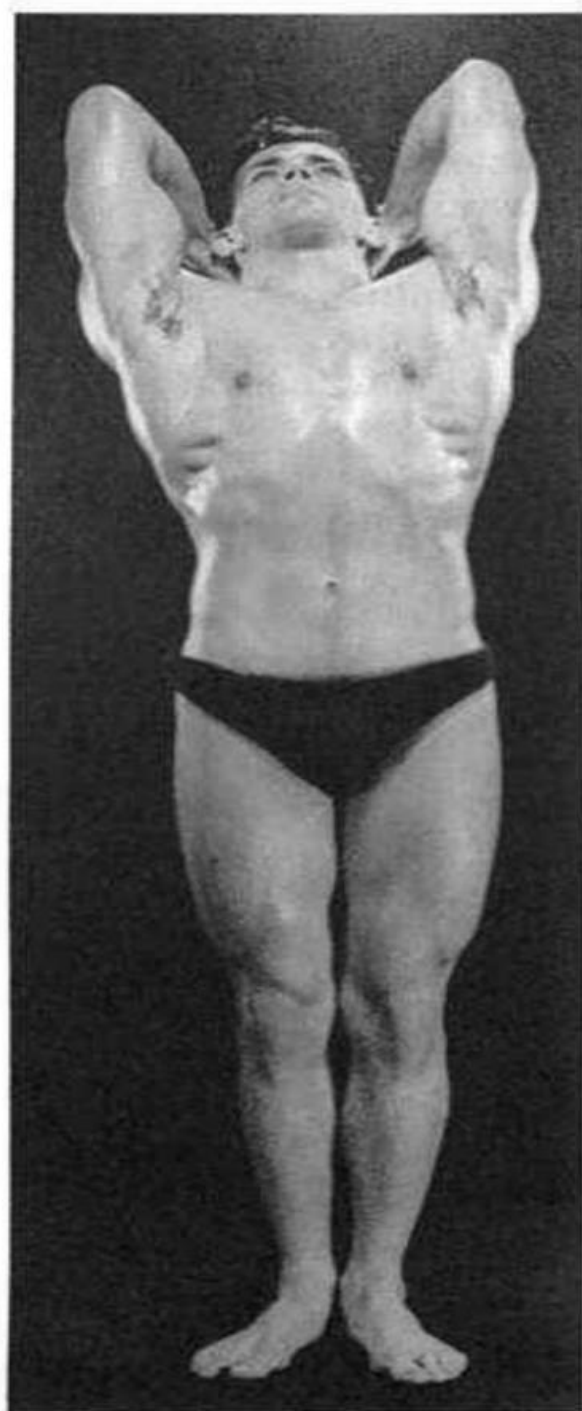
When the above is mastered on one side of the body only, that is on one side of the chest. A little picture #3.

MUSCLE ISOLATION

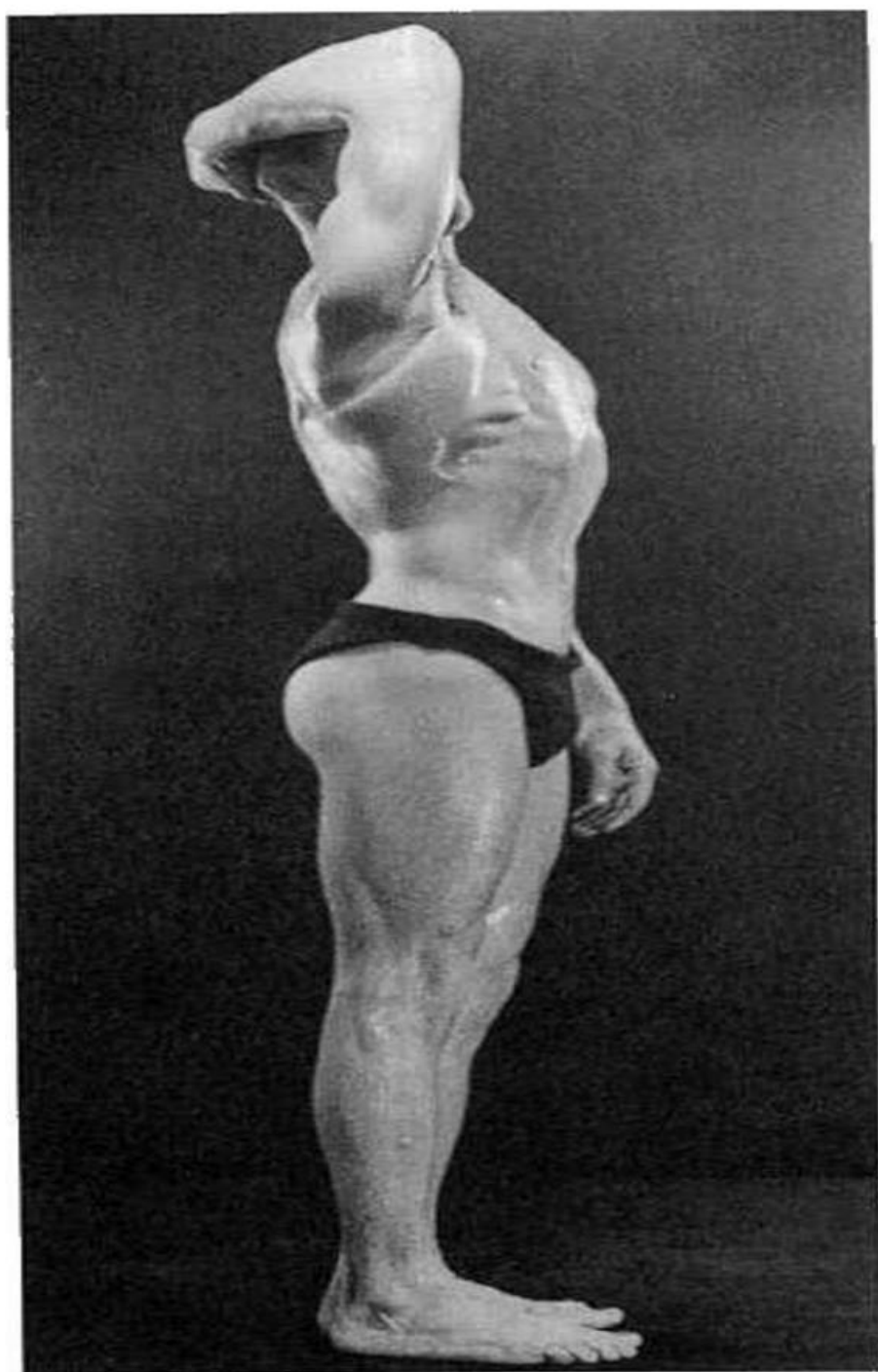
used by the body to elevate
re attached to the ribs, etc. . . .
s muscles assume the position
he muscles from the waist up
traight up as shown and at the
iscles and diaphragm as well.
will feel the serratus magnus
d force the arms and shoulders
erratus magnus muscles and
cles back. This way this forces
isolate. see picture #2.
you try and do the same with
, the serratus magnus muscles
practice is all it takes, see pic-



#1



#2



#3

THE ABDOMINAL ROLL

This control is the most hilarious of all muscle controls. It gets its name from the rolling effect it creates in the stomach area — when done properly. It never fails to draw laughter from observers on stage, on TV, etc.

It feels to the muscle control artist as if your insides are being massaged very gently. Many men and women who practice this control have repeated that it improves faulty digestion and eliminates constipation.

Begin by standing erect, relaxing all the abdominal muscles. Let these muscles hang loosely, let them actually sag; no effort should be made to hold your stomach in.

Try to think into the lower part of the abdominal wall and attempt to pull it in — while at the same time, you thrust the upper abdominal area forward. See picture #1.

Breathe normally; it isn't necessary to practice this control with the lungs full of air. It is a good idea to practice this control with an empty stomach. When you have the feel of the first part of this control, attempt the second part.

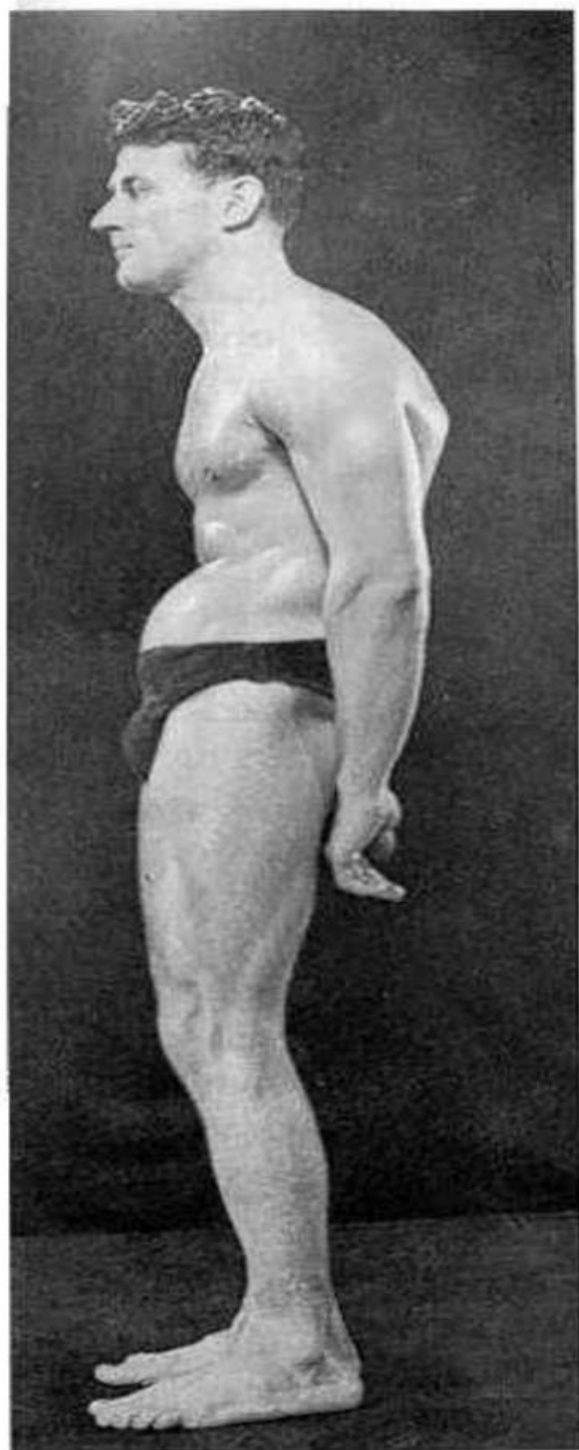
Try to pull in the upper part of your abdominals while you let the lower part protrude. The effect you want is that your lower abdominals have dropped. See picture #2.

If you have trouble getting the feel of the control, assist the movements with your hands, gradually removing your hands as you get the feel of the control.

As you master this control, you can begin pulling the lower part of the abdominal wall in and letting it out quickly, then pulling it in again. You can also do this with the upper abdominal area.

The faster you do this, the better the illusion of making waves with the abdominal muscles. Now, after this is mastered, you can try to move separately each row of abdominals starting from the top going downwards. Then you really get the rolling effect of the abdominal muscles and you have mastered this control.

A more difficult control is to try and move the abdominals from side to side. I can't take a picture of this.



#1



#2



#1

ABDOMINAL VACUUM AND ABDOMINAL ISOLATION (THE ROPE)

Known as "the rope" in weight-training circles, the abdominal isolation is an effective and easy control to master.

This control is very seldom seen even in "advanced" posing routines. For some reason, many people shy away from this control. They really shouldn't because it is one of the easiest controls to master.

Never attempt this control on either a full stomach or just after doing abdominal exercise. Because the abdominal muscles are congested with blood or the stomach full of food, it will be impossible to isolate this muscle group.

The first and most important step in learning this control is to master a complete abdominal vacuum. To do this, you must expel as much air as possible from your lungs; then you attempt to "suck in" your stomach. To do this, you should think of trying to pull your stomach into and behind your rib-box. Properly done, it appears as though you have no stomach because it disappears into your rib-box.

The most impressive abdominal vacuum that I have ever seen was the one performed by John Grimek. He looked better than the man without a stomach who toured with the famous Ringling Brothers Circus, many years ago. See pictures #1 and #2.

John Grimek was AAU Mr. America in 1940 and 1941, won other titles and never beaten in physique competition. A living legend.

Most people will have a little problem because they will take in a little air, thereby making the control much harder to perform. Eventually, with more practice and control, it can be mastered.

Once you master the ability to expel the air from your lungs, all you need do is to bend forward at your waist, rest your hands on your thighs and press downward and outward. See picture #3.

This will eventually produce, of course, a heavy waist is a desired result completely.

After you become adept at this, you can learn to use only one hand to isolate the abdominal muscles. An astonishing feat.

A more advanced effort involves placing the hands on one thigh and then using the abdominals to move from one side to the other. Some muscle control with the hands resting on the thighs.

I have traced the origin of this technique to two dear departed old friends, some who practice yoga do the same thing. Origins many years before O'Connell.

Abdominal situps and leg raises are muscles to their maximum and are very impressive.

Notice, as you practice this, the waist takes on the look of a rope, the

the look that you desire. Of drawback, as is failing to exhale

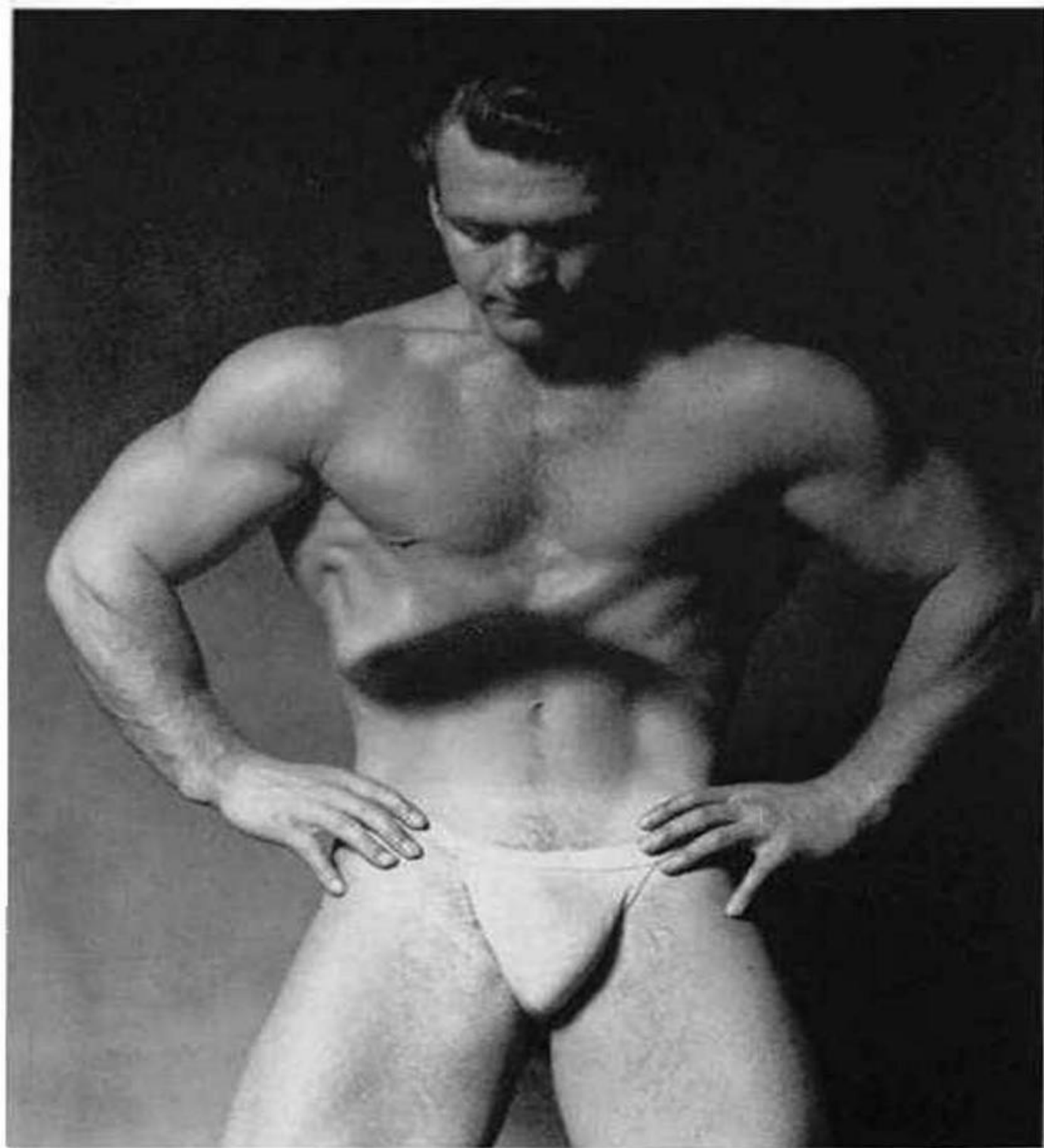
the isolation using both hands, hand on your thigh. This control of one side of your abdominal, once learned.

lives you alternately pressing your the other. This causes the abdominal to the other. A very impressive control artists have learned to do this behind the back.

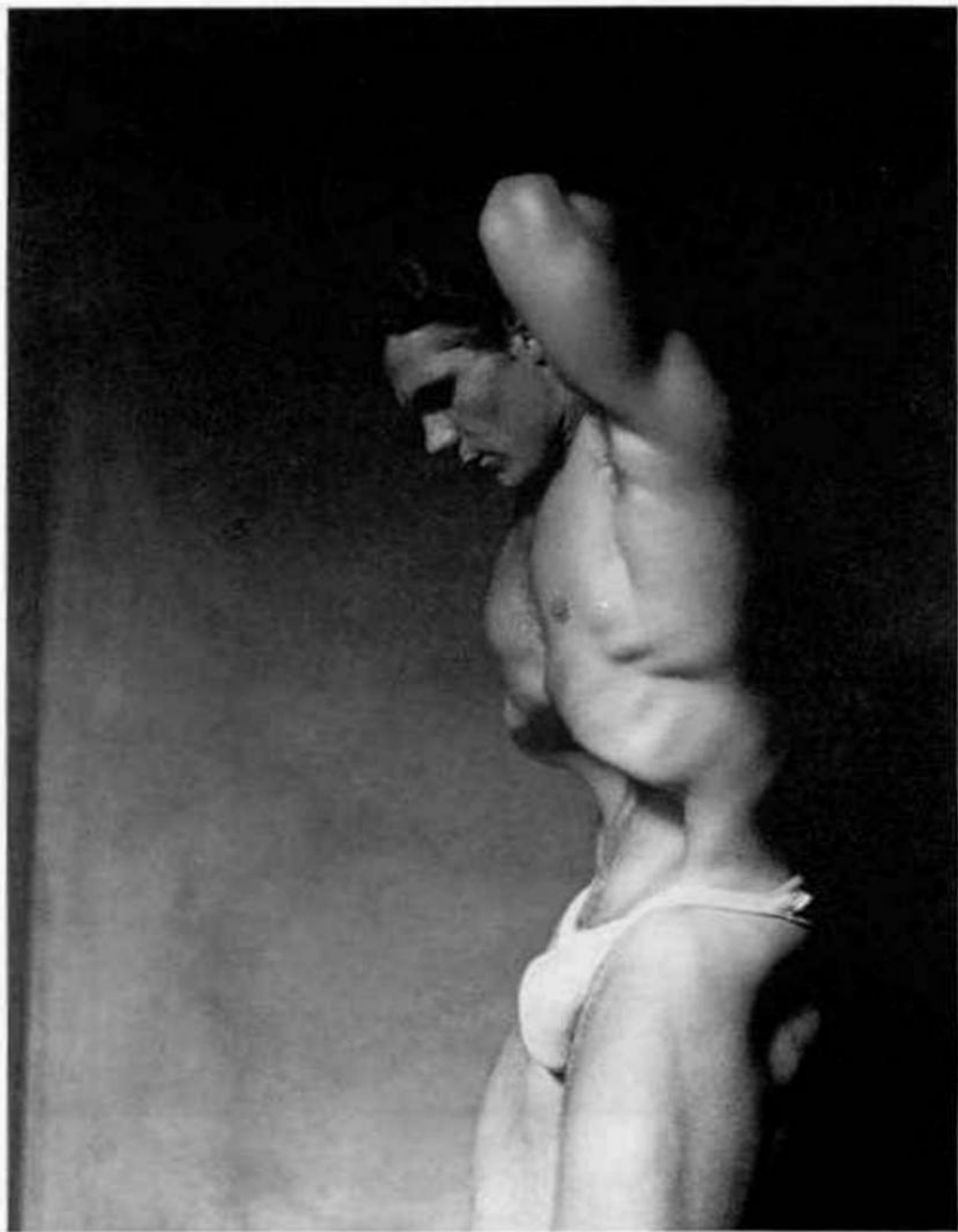
this control to Otto Arco and Max-ners. I could be wrong, because this control . . . that would place it to Arco was born.

ises will develop your abdominal and help make this control more

control, your abdominal muscles has the nickname: The Rope.



#1



#2



#3



#3

THE TRAPEZIUS MUSCLE ISOLATION

The trapezius muscle starts from the base of the skull in back and reaches half way down the back — extending sideways to the deltoid muscle in the shape of a diamond.

To many people it is difficult to master, and yet to others, easy to learn. It is worthwhile to practice and learn how to do this control.

In the parlay of many physique men, this is called the crab or constipation pose. In most muscular posing, this is a favorite with physique men — many forget to tense the legs and abdominal muscles to look more impressive.

Here is one way you can learn to isolate the trapezius muscle. Clasp your hands in back of the buttocks (see picture #3). Drop your shoulders and concentrate on raising the shoulder blades (scapula) and thrusting forward while pressing your hands against your buttocks. When you can do this, you will see it in the mirror and feel the shoulder blades and trapezius muscles begin to stand out.

Another way to practice is with your arms hanging at the sides of your body, lift both arms outstretched with palms up at shoulder height. Now raise both shoulders, then quickly drop the shoulders and palms turned down all the while the both arms are tensed and concentrating on the trapezius muscle.

Another way to practice is to clasp the hands with arms outstretched overhead, now tense all the muscles in the back, chest, deltoids, biceps and forearms. When the latter is done, forcefully bring the extended arms down in front of the body.

In this way you should get the feeling of the trapezius muscle raising and going forward a bit and isolating.

When the above is accomplished, it just takes more practice to perfect this control. As you will note, when the trapezius muscle isolation is done, the shoulder blades play a big part in this control. With the shoulder blades tilted up and forward towards the front.

Now this can be done with one side at a time — going back and forth from one side to the other or both together, as in picture #6. When people view this control from the side, they are



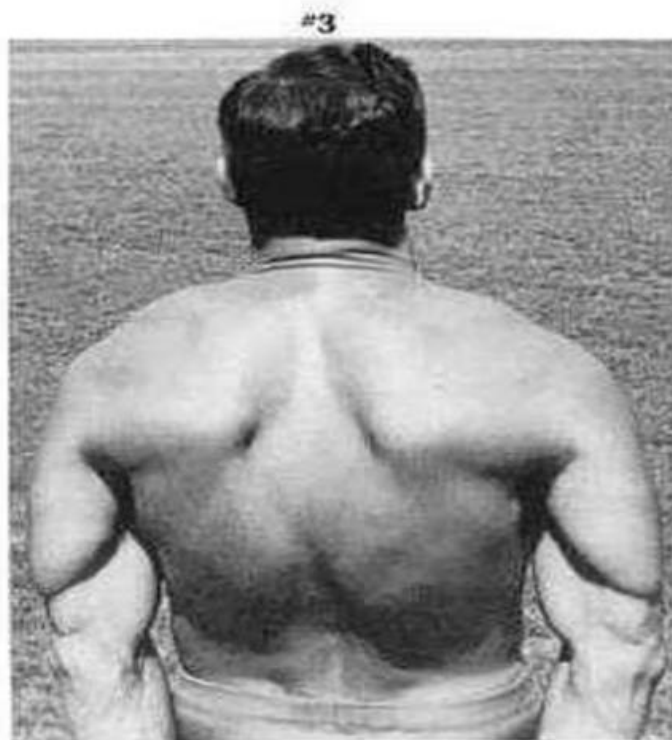
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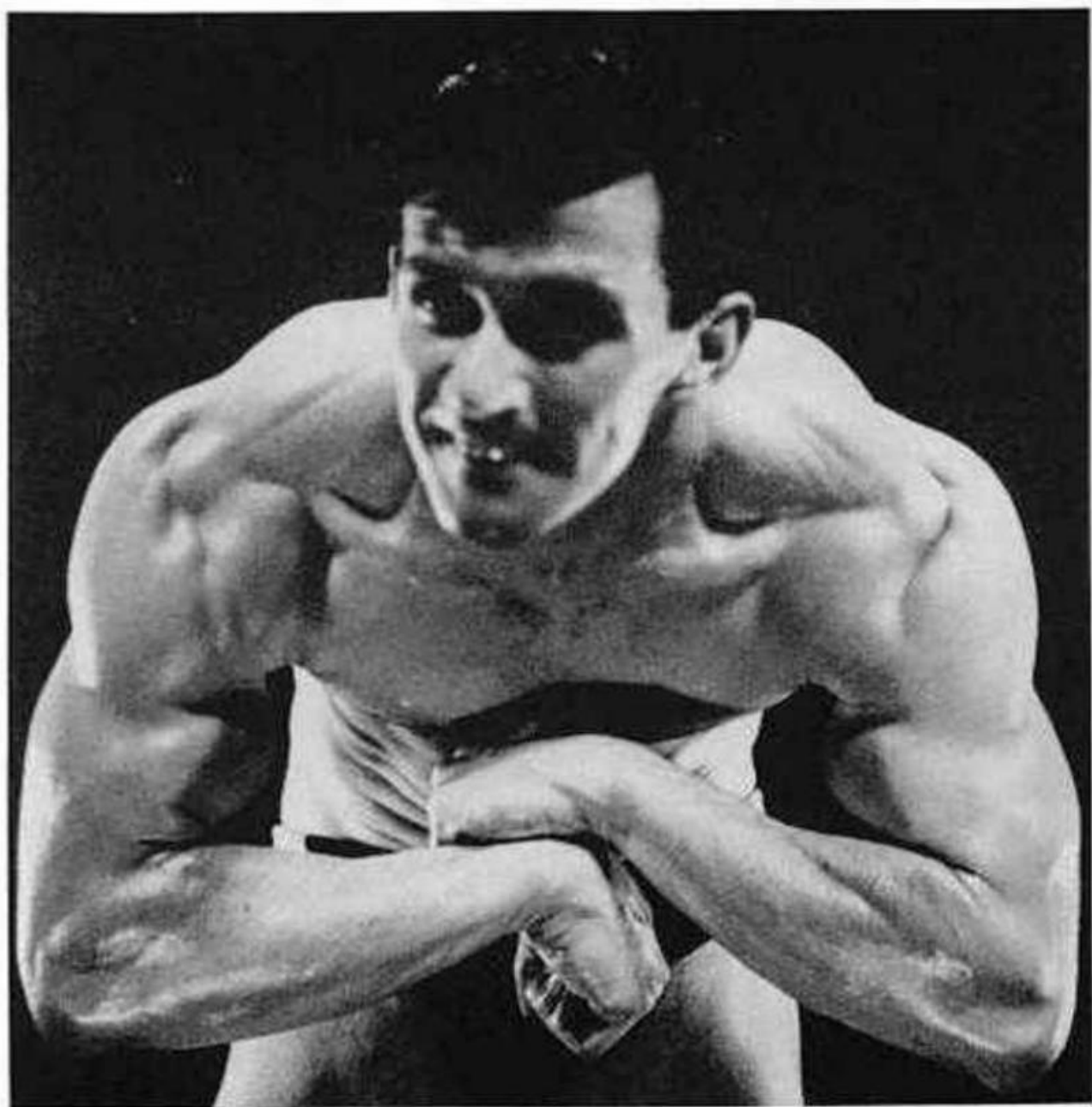
#2



#3



#3



#4



#4

THE TRAPEZIUS MUSCLE CONTROL

This is a control that will drive your barber nuts. My barber was baffled the first time I used it while in his chair, having my hair cut. When mastered, it looks like there are two snakes dancing side by side, in the back of your neck.

I learned this control while convalescing in bed because of a pinched nerve in my lower back. At the time I was eager to learn new controls for my budding muscle control routine. It just goes to show that there is always time to learn something, if you are dedicated to it.

This control is a little difficult to explain and concentrate on. You will definitely need a mirror in front and behind you for better concentration.

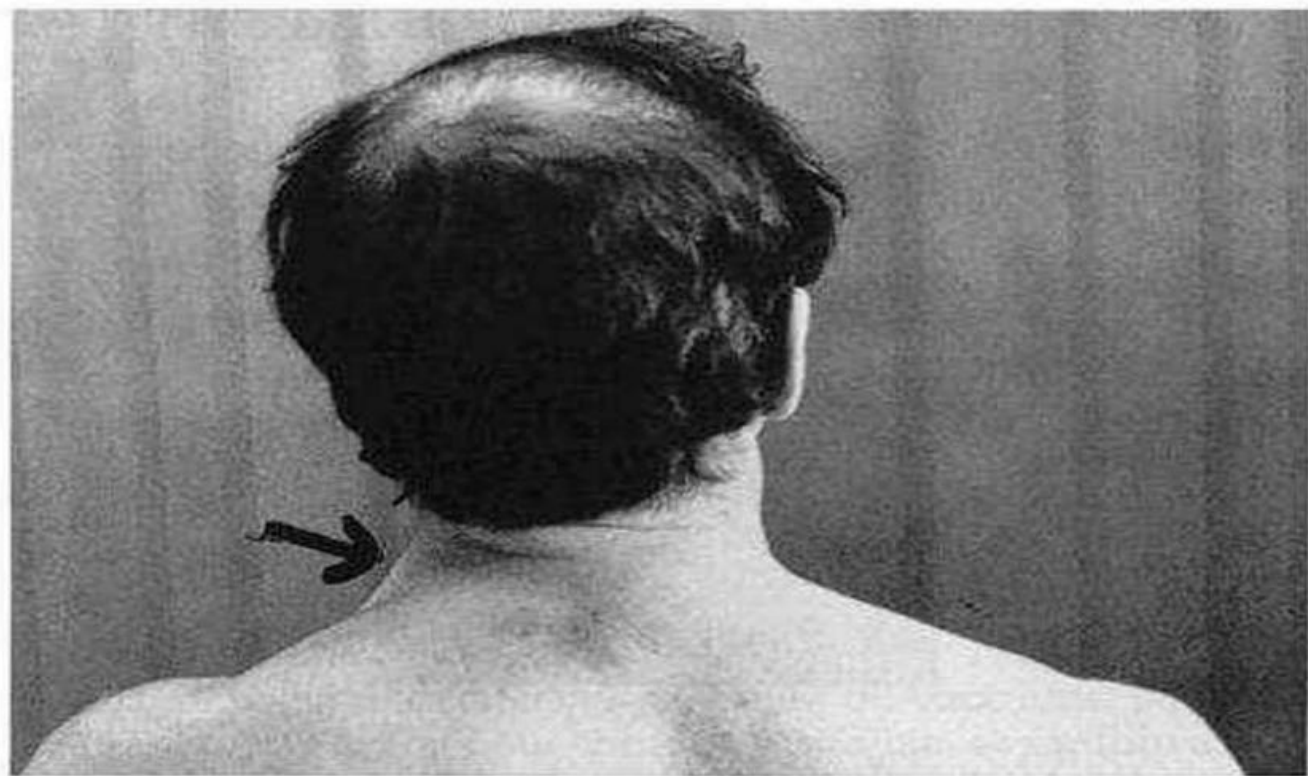
The trapezius muscle runs from the base of your skull, about half-way down your back. The area to concentrate on is the one that is at the base of your skull and out to your shoulders.

Begin in a standing position, with your neck and upper back completely relaxed. Now, raise your left shoulder slightly — as you do, concentrate on moving your left side of your neck out towards the left shoulder. See #1. Do not allow your head to move — keep it stationary.

If you feel that you are having trouble mastering the left side, try working with the right side for a while. Just be patient; it will come to you. Don't give up. See #2.

As you improve, you will be able to contract and relax both sides at the same time. When done quickly, it has a similar effect as the biceps dance. The only difference is the trapezius muscle moves side to side while the biceps appear to jump up and down.

As you master this control, step away from the mirror and concentrate on the movement. After all, you will not have a mirror with you on stage; so while it is important to use a mirror to practice, it is also important to practice without one — every once in a while.



#1



#1



#2



#2

THE LATISSIMUS DORSI CONTROL

(Lat Spread – Front and Back)

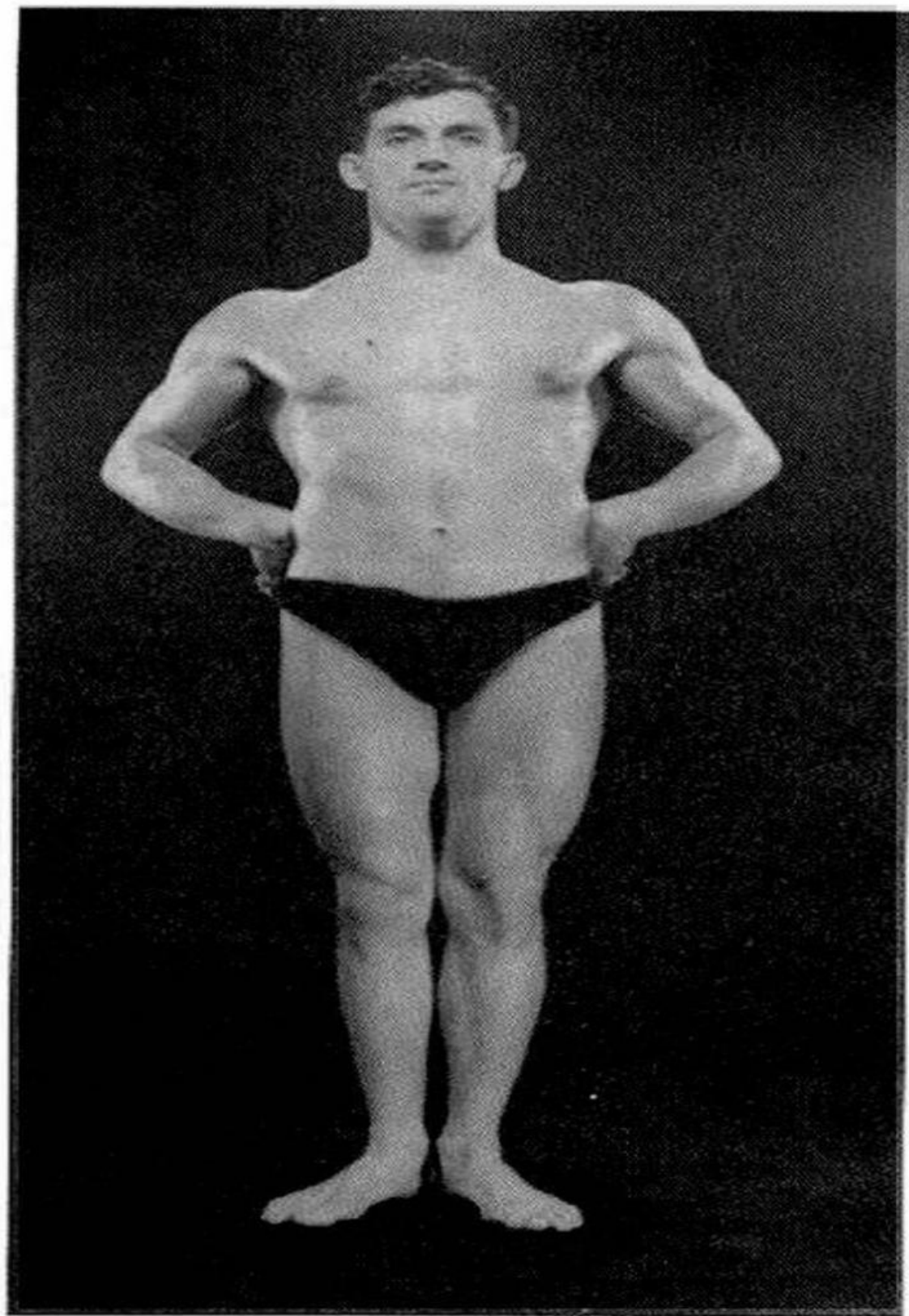
The latissimus dorsi muscles, sometimes called “lats” are the largest muscle group in the upper body. When developed, they taper from the shoulder area in a wide “V” down to the sides of the waist area. Wide lats are very much in vogue with bodybuilders.

In every physique contest that I have seen, 99 percent of the contestants performed the lat isolation from the front or the back view.

Like all controls, you must first mentally command the muscles to totally relax. When you are satisfied that they are fully relaxed place each hand on both sides of your hip area keeping the lats fully relaxed, see pictures #1-3.

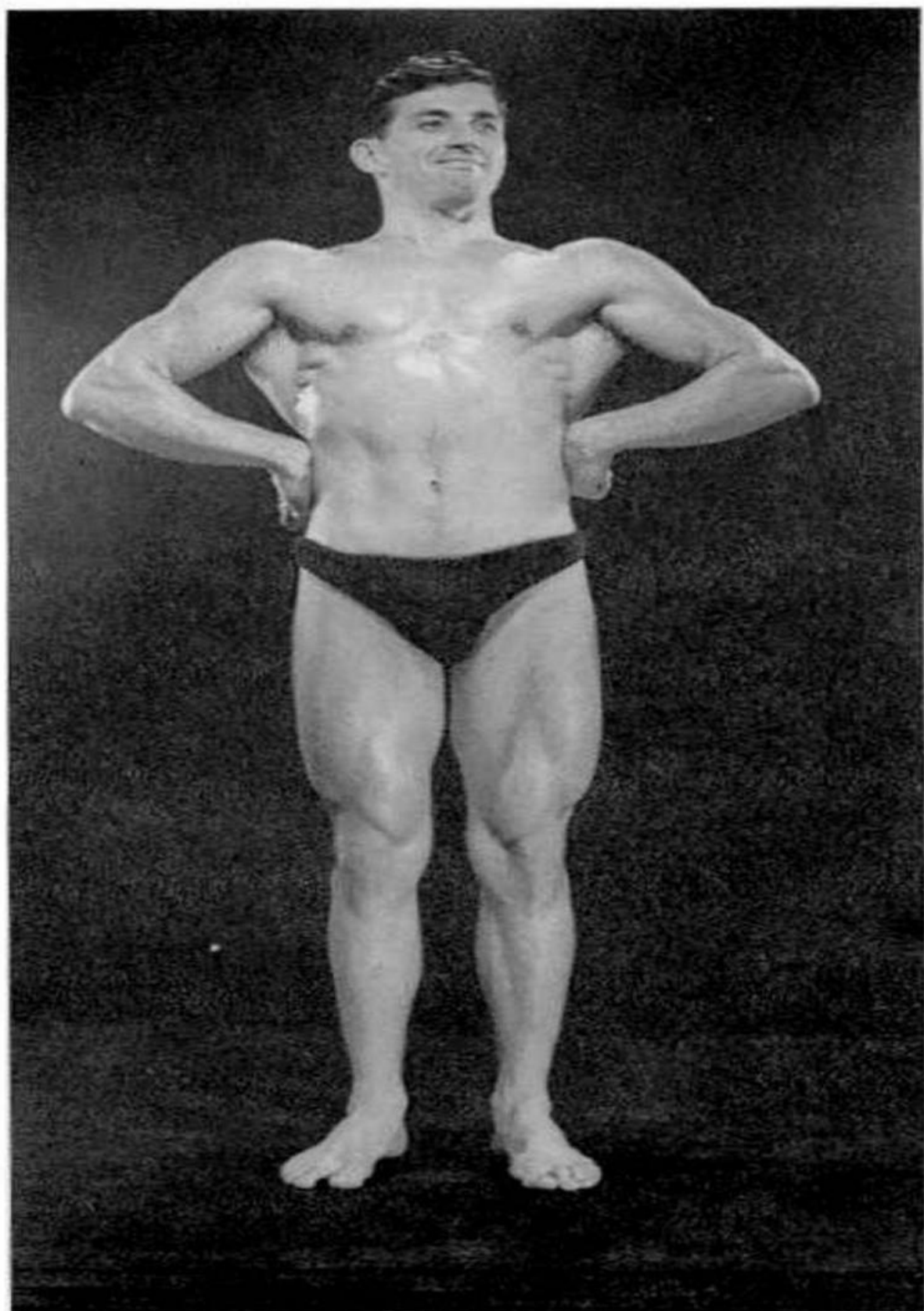
As you begin to exert a little pressure on your hips, you concentrate on thrusting your shoulders and lats as far forward as possible. At the same time — and this is the hard part — attempt to pull your shoulders apart as in pictures #2 in front and #4 in back. Gradually try to straighten your shoulders while keeping the lats isolated.

Another way — bend your upper body forward with arms hanging as well — now spread your hands out sideways like you would with a wide grip on the bar for bent rowing. Next, stand erect with arms spread out. This will give you a rough idea of doing the latissimus dorsi spread control. If you can do this, bend your elbows and put hands on hips.



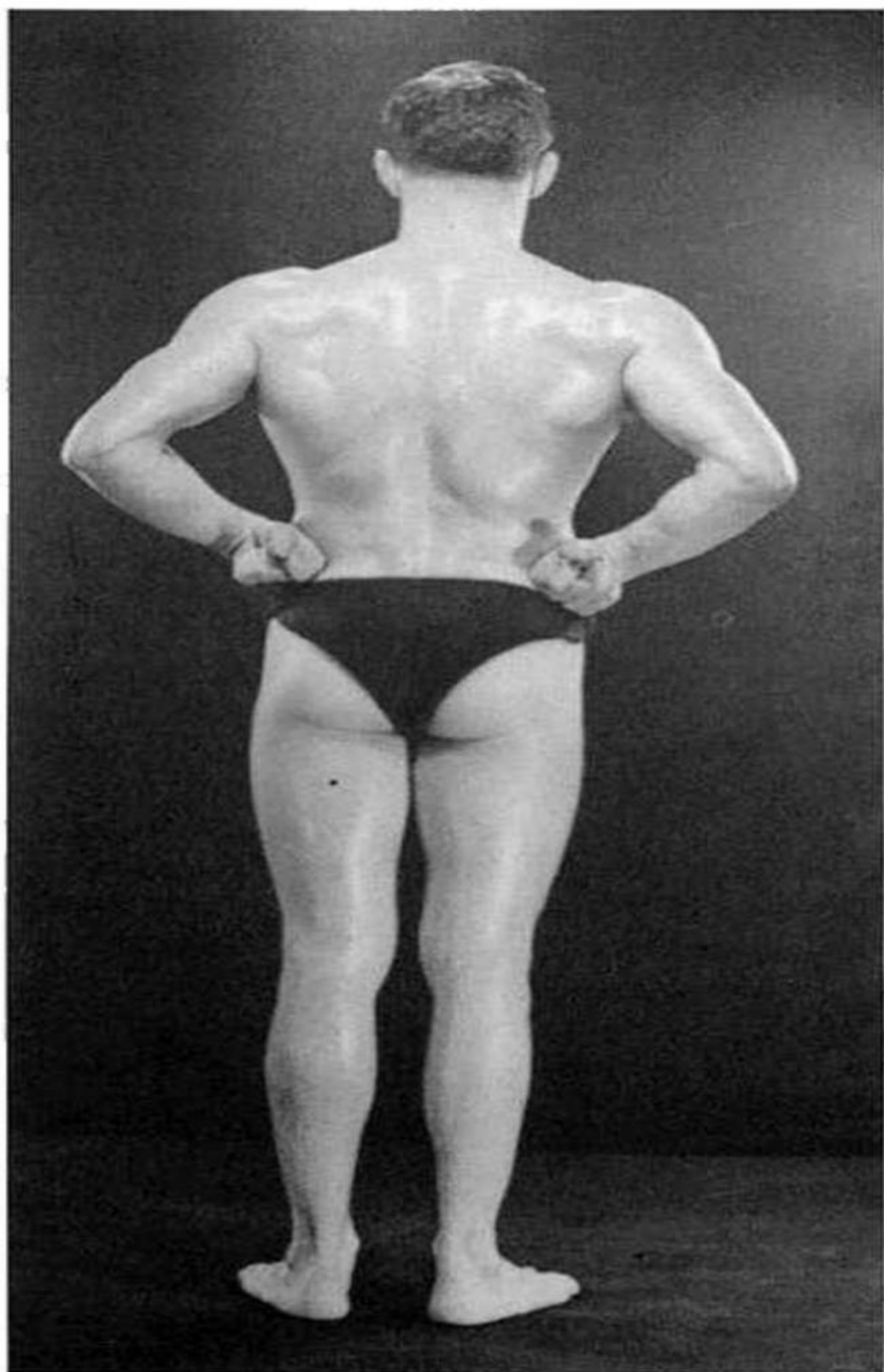
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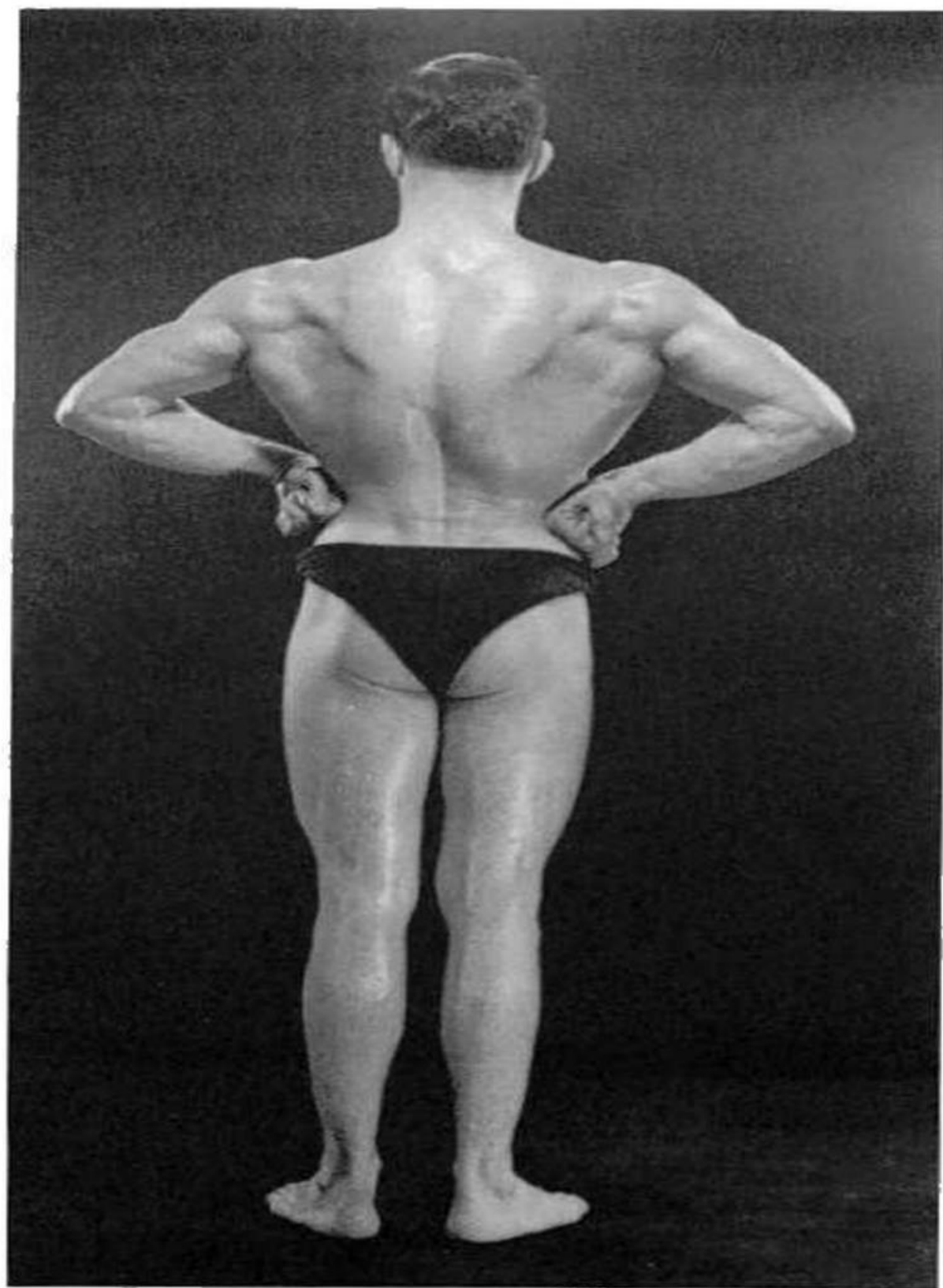


#2

75



#3



#4

THE LATISSIMUS **(Arms Shoulder Height)**

Standing, arms extended side, elbows locked, force the shoulders back just as though you were trying to see picture #1. Now you are in control of the control; slowly move the "lats" out as much as you can hang of it by moving the arms forward; move them back, see picture #2.

This control is spectacular both from the front as well as from the back. You can make it very interesting by moving one side forward and back and forth and then do the other. Remember not to rush; take it slow and feel the feel of the controls. Use a mirror if you are doing the controls correctly and you will make it perfect.

DORSI CONTROL **(Light – Front and Back)**

deways at shoulder height with
ders in toward the center of the
ying to cross the shoulder blades,
ready to do the impressive part
shoulders, shoulder blades and
do the sides. You can get the
forward a bit and then gradually
#2.

oth when viewed from the front
a can also make these controls
of the "lats" at a time, rotating
oing both of them together.
real easy at first until you have
mirror or have a friend tell you
orrectly. Practice of the control



#1



#2

THIGH EXTENSION CONTROL



#1



#2

Stand with your feet a few inches apart; one foot a few inches ahead of the other foot (see picture #1).

Now strain, as if to force the legs apart but don't move them, this way all the muscles on the front part of the thighs are tense; this is the second part (see picture #2).

Relax for a second, then start tensing all over again — continue doing this in a repetition fashion. This is the control. After some practice, you get the hang of it and can do it in-

stantly. The more you practice, the easier it is for you to do the thigh dance control. It's all practice.

You can do this control one thigh at a time, or both together, making the control more spectacular.

You've learned how to show your thighs to good advantage. One way to pose your thighs in a contest.

SARTORIUS ISOLATION

The sartorius muscle is the longest muscle in the human body. Ancient anatomists referred to it as the "tailor's muscle" because they noticed that it's the muscle used in crossing the legs to take the position Oriental tailors assume at their work.

Its function is to assist in flexion, abduction and outward rotation of the thigh at the hip joint, knee flexion and inward rotation of the knee.

Because its function is rather complex when compared to other muscles, this control requires more patience to master.

Assume your position in front of your practice mirror and concentrate on relaxing your thigh muscles. Now, in order to flex your sartorius, you must first rotate your left knee and outer thigh to the left as well as foot.

This is best accomplished by slightly bending your left knee and pivoting your left toes until your left foot is turned towards the practice mirror. You should be able to see the inside portion of your left foot — where your arch is.

If you are satisfied that you have the proper position, you must think into your thigh muscles (left thigh) and flex the muscles on the inside of your thigh. As you flex, you keep your toes on the floor, but think about lifting your knees up towards your left thigh, but the foot is on the floor. I told you this would be difficult. This isolates the sartorius muscle — now when you tense and relax — tense and relax, and so on, you have mastered this control. See pictures #1 and #2. Sartorius is heavily lined to show how it looks.

Once mastered, this control will do justice to your thigh development and size.

Remember that the tailor's position referred to in the first paragraph is a position that would require you to cross both legs. In effect, you are mentally attempting this without allowing your leg to move.



1



2

SCAPULA ISOLATION (Arms Overhead)

In most muscle control movements, an impressive display depends on fine muscular development as well as your ability in the art.

The overhead shoulder blades isolation control relies less on development for impressiveness than any other. Yet, it is one of the most exciting controls you can master.

With your arms held overhead, the shoulder blades give an abnormal appearance to your bodily appearance. It never fails to get a favorable response from an audience and excites favorable comments from them. It is possible to learn the rudiments of this control during your first practice session.

To begin, stand facing a mirror. Extend your arms overhead, now cross your hands at your wrists, intertwine your fingers, and reach as high towards the ceiling as possible. See picture #1.

While in this position, attempt to pull your clasped hands apart. Do not pull too hard too soon — just a steady, concentrated effort to pull your hands apart will suffice.

You will notice a little bulge between your rib cage and your shoulder area. Pictures #2 and #3 show this effect. After using a mirror for about a week, you should be able to do this control well enough to practice without a mirror. At that point, you will be ready to attempt it one arm-at-a-time.

One arm-at-a-time is a more difficult control, but it is much more impressive. To do a one-arm-control, you start in the same manner as the two-arm control, except you attempt the pulling-away effort with only one arm, keeping the other arm in a fixed position. Pictures #4, #5 and #6.

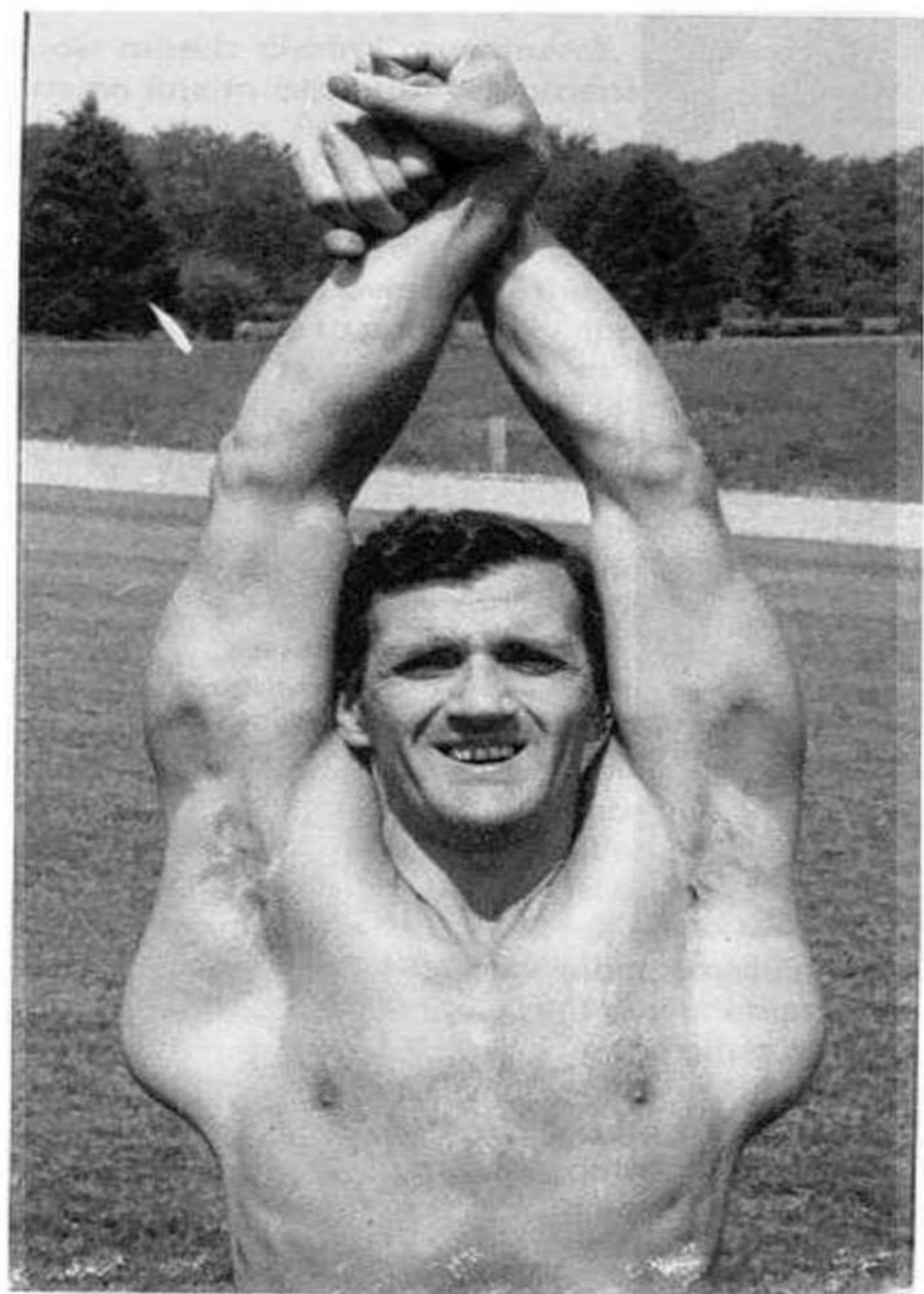
This control is spectacular when seen from both the front and the back views. You can make this control more interesting by controlling one side at a time, rotating back and forth and then doing both of them together.



41



42



#3



#4



#6



#5



#5



You can do this control in a novel way; using a bar or barbell, picture #7.

Remember not to rush any controls. Always use a mirror until you get the feel for the control. Practice as perfectly as you can because “perfect practice makes perfect.”

Picture #8 taken when I was in the service, second World War. My York Barbell rubber strands followed me overseas and finally wore out. Always found ways to exercise. In the army I did muscle control at service clubs, etc...even on Okinawa where I ended up.

SCAPULA BLADE CONTROLS

I rank the shoulder blade isolation controls as the most impressive in muscle control. It is a valuable control for anyone who is a physique contest competitor because it gives the appearance of a broad "V" shape to the torso, and it is easy to learn.

Remember that there are two major components to mastering muscle control: (1) you must learn to completely relax the muscle or muscle group that you want to contract and control, and (2) you must concentrate on the muscle or muscle group — think into it — as you do, think of the muscle or muscle group being under your control, as you attempt to flex same. Concentration is the key factor.

As I have previously indicated, muscle control does not require any particular body type; it can be learned by anyone — short or tall, thin or fat. Of course, the better condition your body is in, the more effective the controls appear.

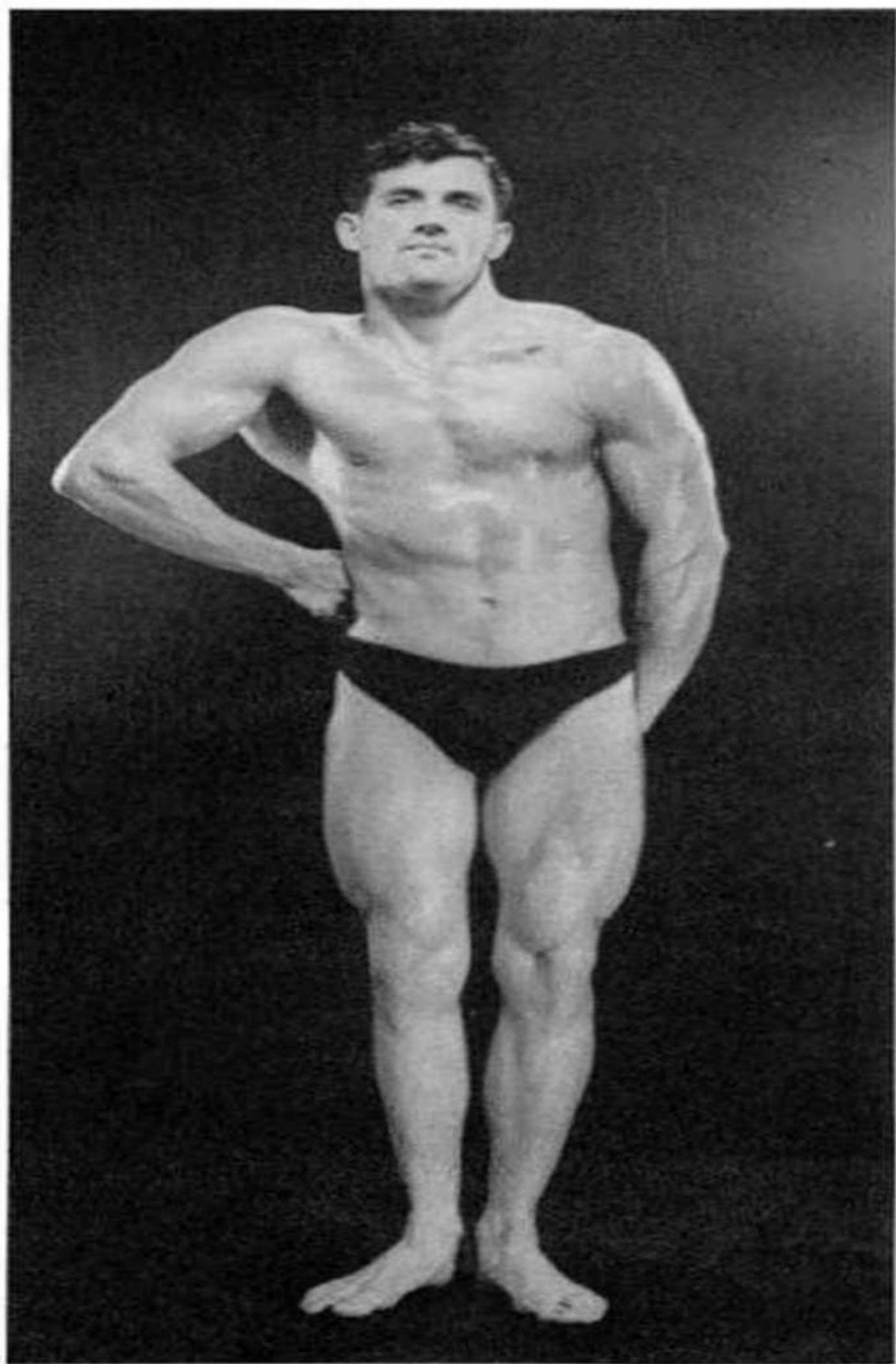
I recommend that you use mirrors when practicing all of your controls. For some controls, you will need the aid of more than one mirror. This control is an example — you will learn quickest if you use two mirrors; one in front and one behind you.

You can either have a friend hold the front mirror, or you can hang it on a wall. Either way, the front mirror will have to be angled slightly so that you can see your back in the mirror behind you.

Once you get your mirrors in position, you are ready to begin practice. Let's start with the single shoulder blade isolation. Stand facing the mirror, think into the muscle area that you will control, and completely relax it. As you do, you will feel the tension leave the muscle area.

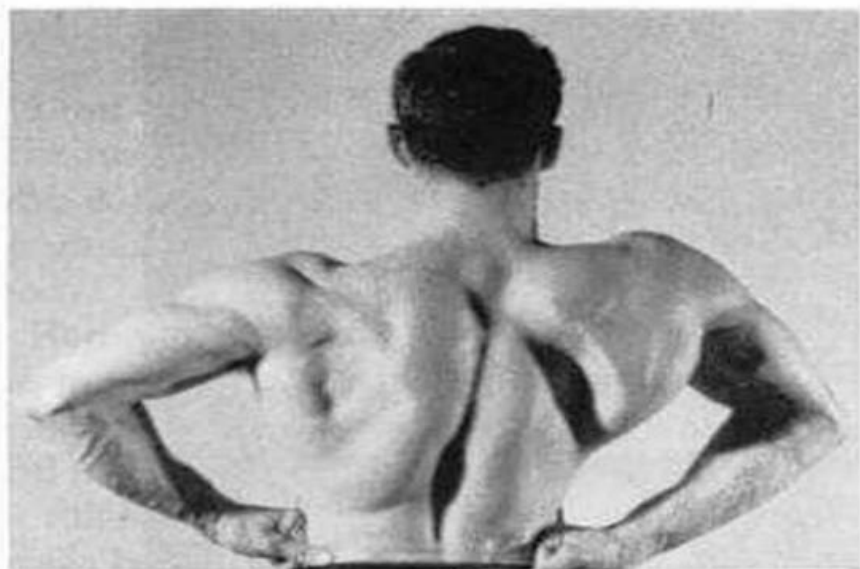
When the muscle feels completely relaxed, place your right hand on your right hip and push down on your hip with your right hand. Feel the muscle contract? Refer to picture #1.

As you feel the muscle beginning to contract, think about raising your right shoulder and attempt to move the shoulder blade as far to the right as possible. When you are satisfied that you



#1

91



#2



#2

have moved the shoulder blade as far to the side as you can, relax the movement and after a few seconds rest, try it again. Pictures #1 and #2.

Relax, press down on your hip, lift your shoulder and spread the shoulder blade to the side as far as you can. After two or three tries, you will get the feel — keep trying.

When you are ready, you can do the same movement with the left shoulder blade. Follow the same advice as for the right shoulder blade isolation, but use your left hand on your left hip.

Before long, you will be able to move the shoulder blade in wide circles by bringing it backwards towards the center of your back first; then out to the side. This gives the impression of extreme flexibility and width.



Practice first with one side and then the other. Then attempt to do both at the same time. It's easy, and you will enjoy doing it.

Pictures #3 and #4 illustrate the double shoulder blade isolation. Here's how to do it: relax your back area, place your hands on your hips. With your hands on your hips, push down with both hands and think into the muscles as you attempt to widen your back to each side of your body.

Don't give up or become discouraged. With a little patience and practice, you will find that you can move both simultaneously — or alternately — if you prefer. You are the master of the controls — practice, practice, practice.

One exercise that can help you learn the feel of this movement and help widen your lats, is the lying dumbbell lateral raise. To do this exercise, lie on your side on a flat exercise bench. Hold a dumbbell at arm's length directly overhead; straight up towards the ceiling. Now, lower the weight away from your body so that your arm moves toward your head. You will feel a strong

pull in your lat area. Keep your arm straight and stop the movement as your arm reaches parallel with the floor.

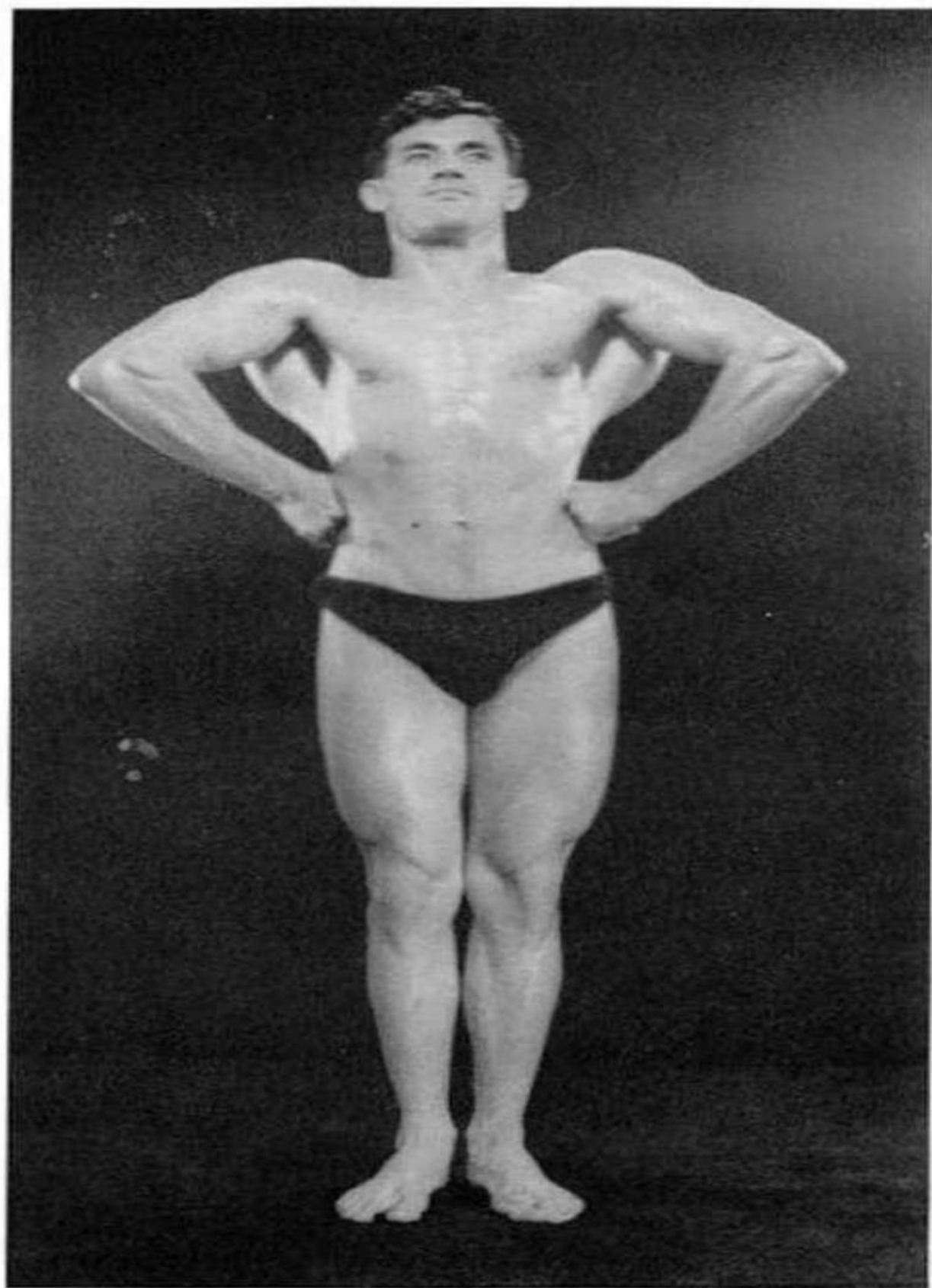
This is another variation of shoulder blade controls. See pictures #5 and #6. Grasp a steel bar at least five feet long with your right hand, with one end resting on the floor. Good idea to put rubber tips on the bar ends, easier to handle and won't mar the floor.

Now with your right hand grasping the bar top, try and pull away your right shoulder blade from your body by pressing down on the bar and raising your shoulder. When this is accomplished, get ready to control your left shoulder blade.

With your left hand resting on your left hip, concentrate on bringing your left shoulder blade out. See picture #5. Once this is accomplished — voila — a different way to demonstrate shoulder blade controls.

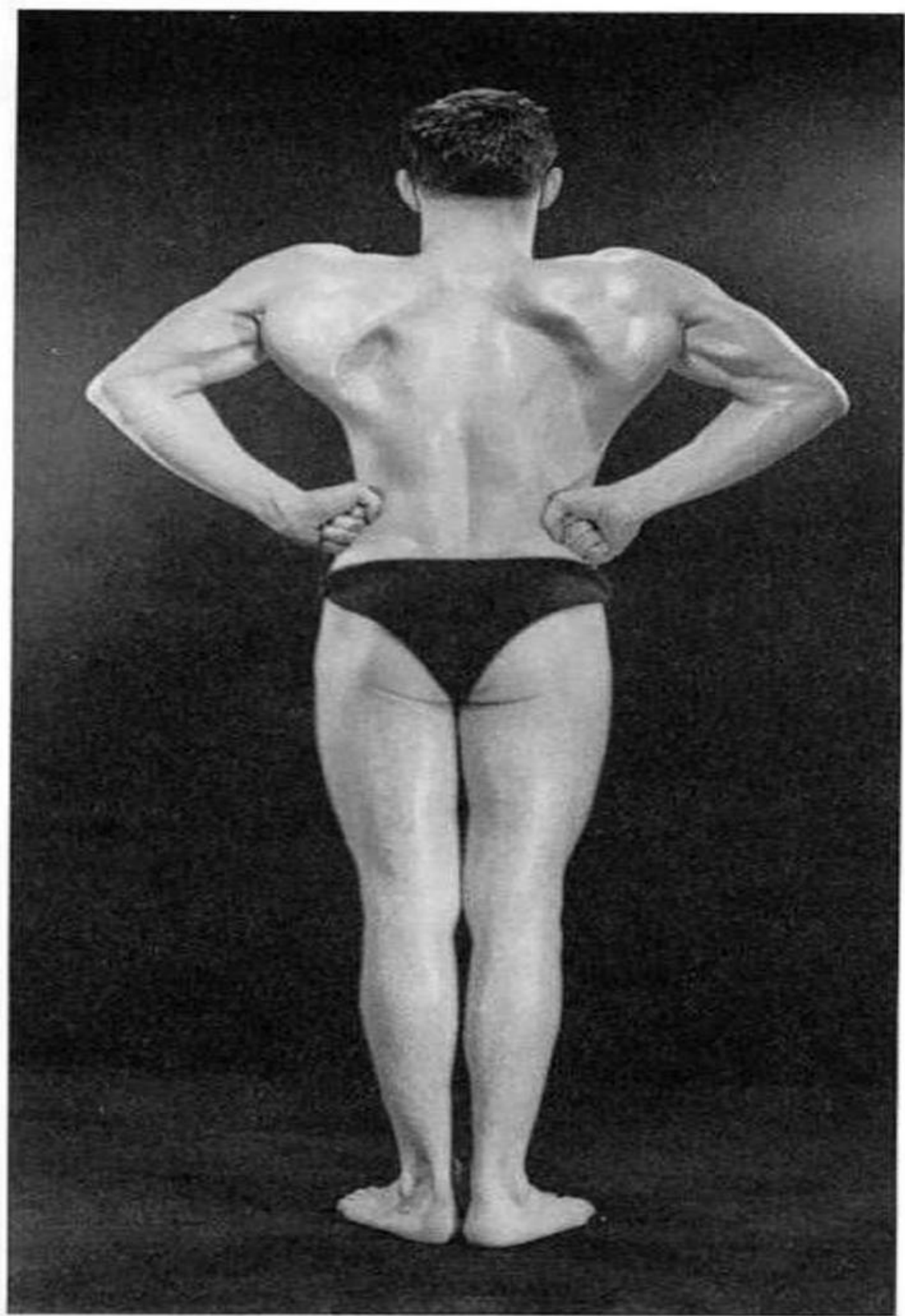
The final variation is to first perform a double control; one side and then the other. This gives the illusion of the shoulder blades dancing and jumping, in and out together, and yet singularly.

Performed to music, it makes an effective and satisfying muscle control display. This control will require more than the usual amount of flexibility in the shoulder blades. The chin behind the neck and lat machines pull-down help improve flexibility in this area, build additional muscle and give you better display and control.



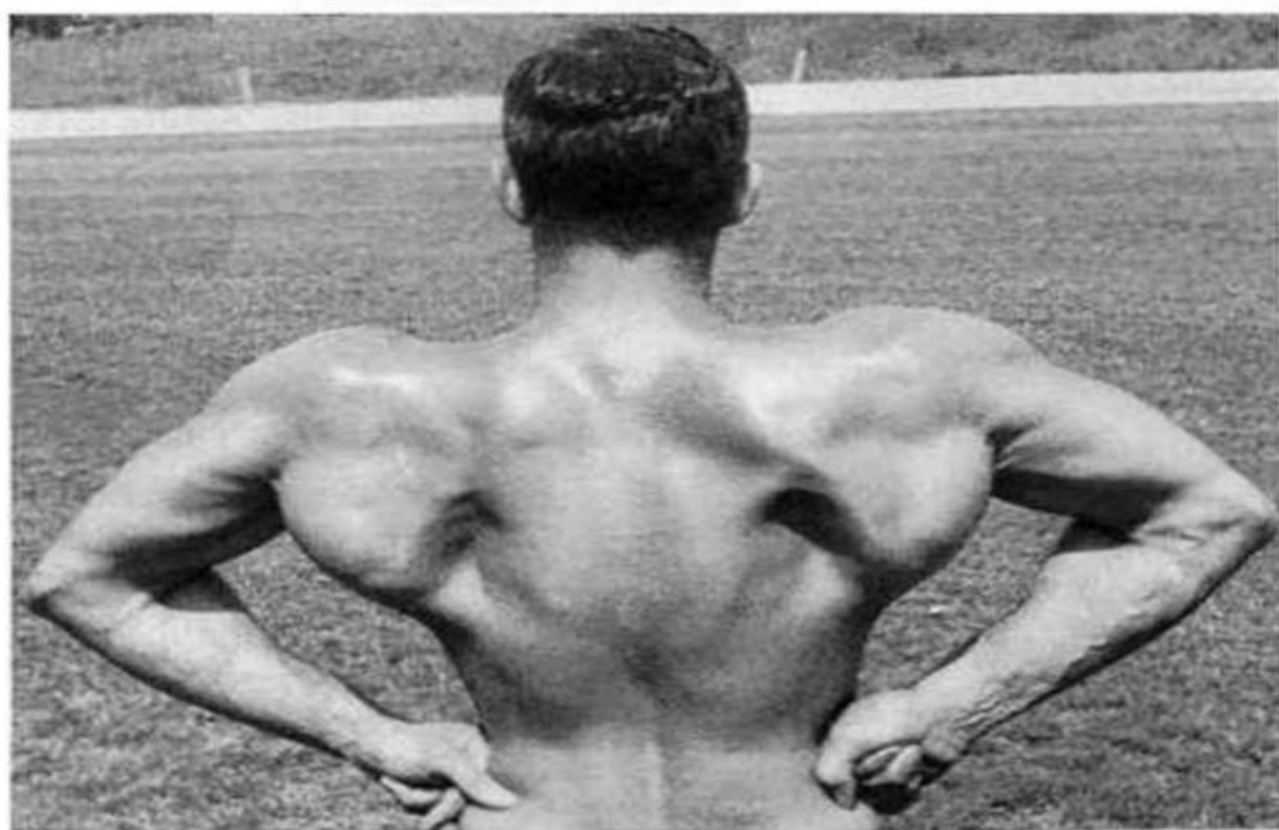
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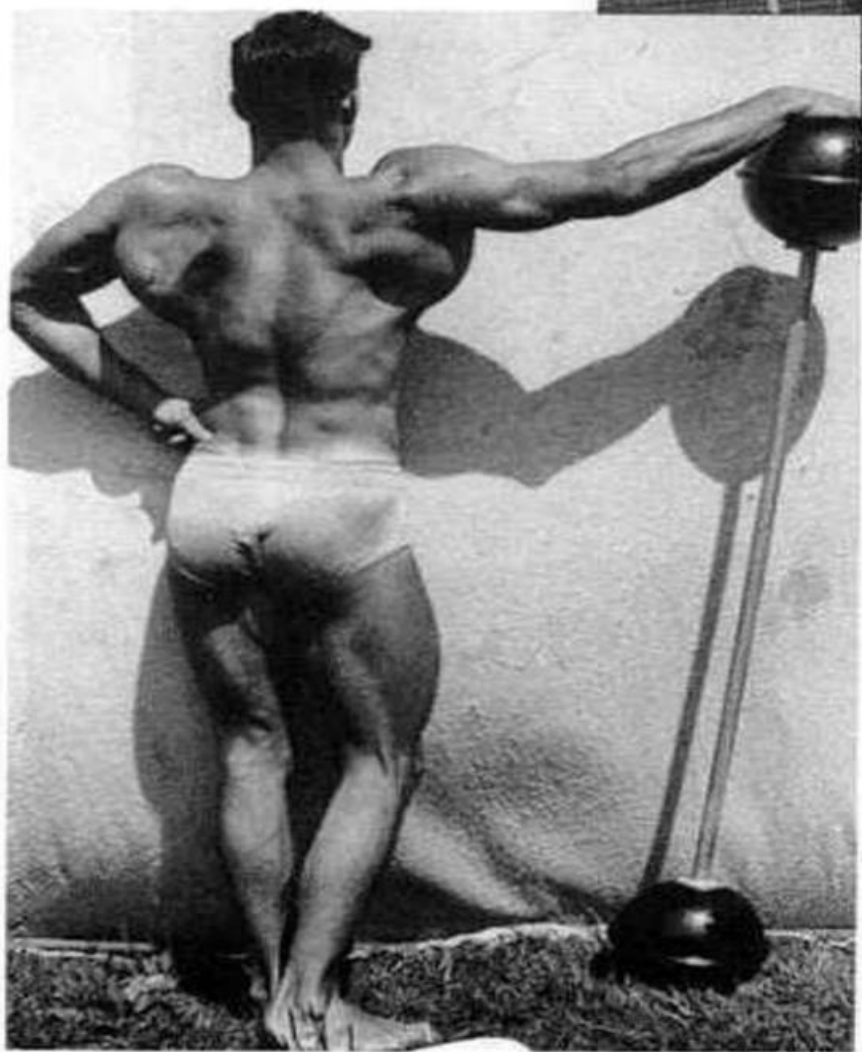


#4



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#4



#6

98

MUSCLE CONTROL VARIATIONS

Since it's just impossible to take pictures of some of these controls — I will try and explain the various mixed controls for you. They are done after I practice all my controls. Some of them are:

- Left arm biceps and right arm triceps with arms at different angles.
- Pectoral controls with arms at different angles. Also biceps and pectoral controls at the same time.
- Pectoral, biceps and triceps controls at the same time.
- Biceps, vastus and abdominal controls at the same time.
- Gluteus, biceps and trapezius controls at the same time.
- Vastus, biceps, abdominal rolls and pectorals at the same time.
- Abdominal rolls and scapula controls (hump back) with arms no higher than the shoulders.
- Gluteus, trapezius and scapula controls together.

The above will give you an idea of muscle control variations. This is just a rough idea of what you can do when you're a muscle controlist. Other variations, see pictures.

My advice is to practice all the controls and become adept at them. Once this is achieved, start practicing various combinations.

There are many other combinations you will find you can do. Good Luck!

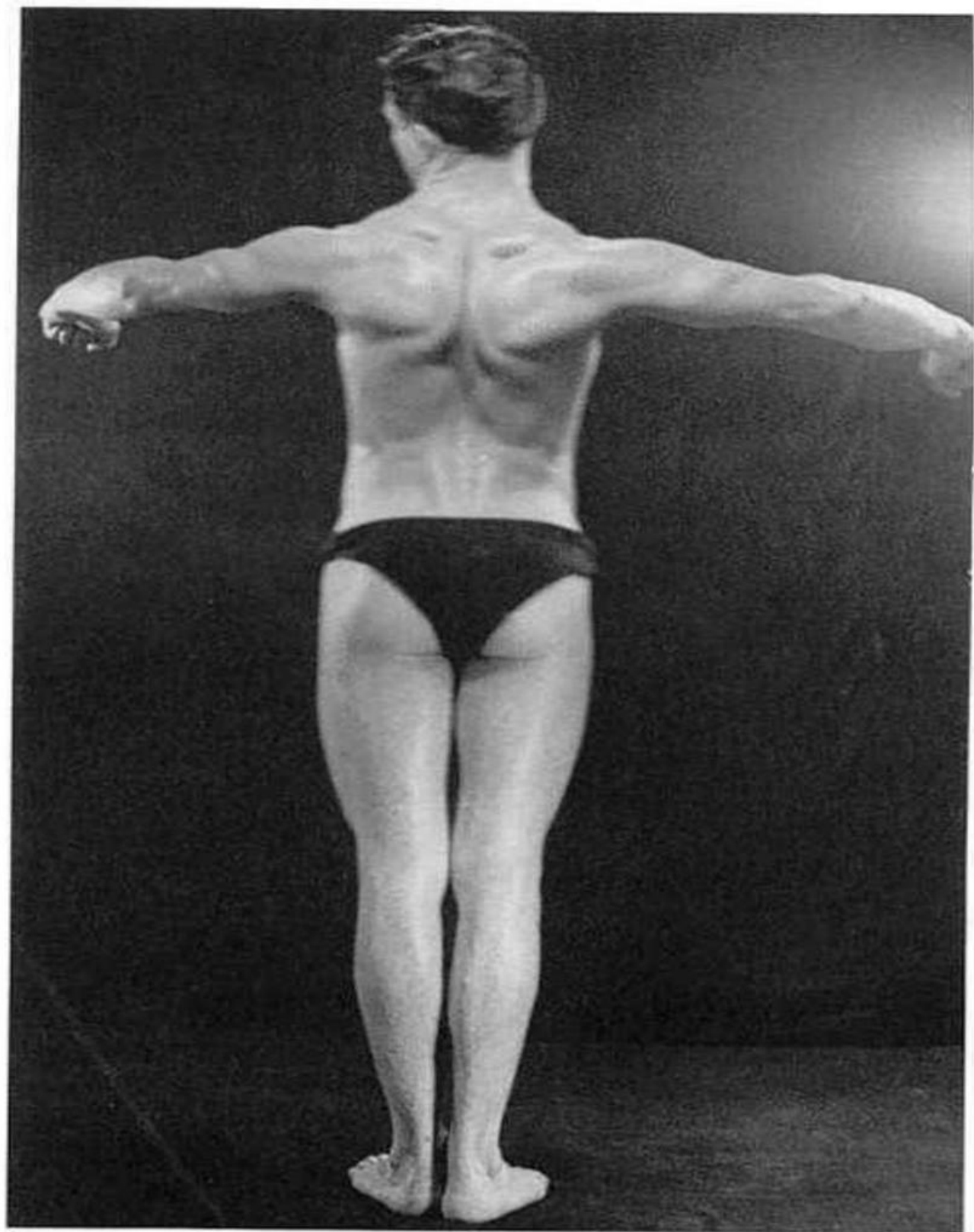
I consider necessary fillers in a muscle control routine.

When muscle control is presented in a professional manner, one can get individual attention from the audience. It's always a good idea to mix your controls in a routine — you show dull controls in between the hilarious and spectacular ones.

Experience on your part will bear me out.











muscle control routine, I'm not co
to guide me so I can do the be

I then get up and put on a *little*
of the body. I try to highlight my
many competitors use plenty of
pigs.

Now I'm ready, when my name
I walk to the center of the stage a
etc. . . .

In the past, other performers c
comes down to muscle control.

competing. I pray and ask God
for the best of my ability.

I use baby oil on various muscles
and rub the muscles with a little oil. Too
much oil and they look like greased

When I am called and my music begins
and start controlling the biceps,

I did something different. It all
I do it my way and it works.

